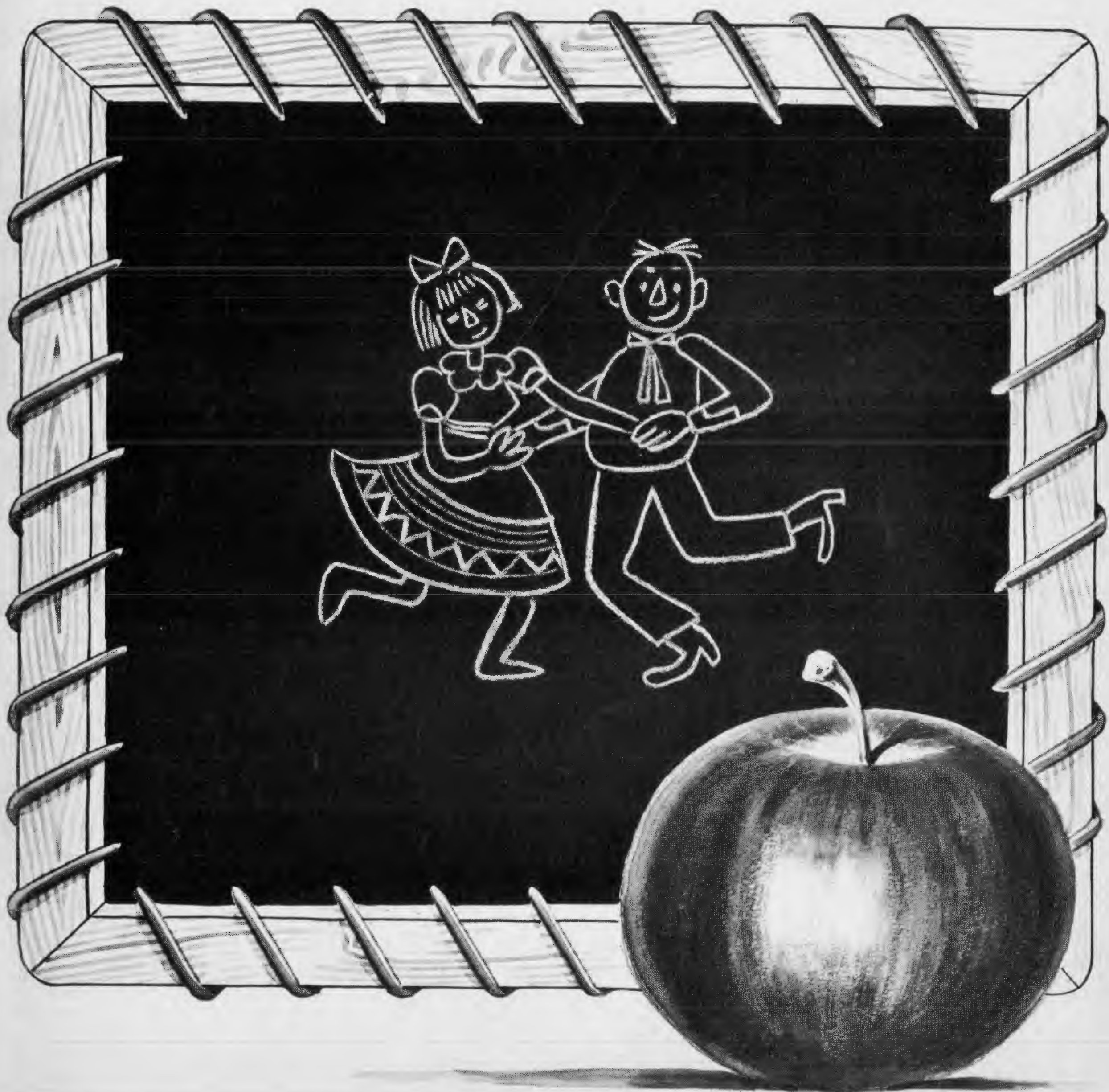


Sets in Order THE OFFICIAL MAGAZINE OF

SQUARE DANCING

SEPTEMBER, 1965

35¢ PER COPY



IN ALL THE SQUARE DANCE WORLD



Flippos
Marshall
and
Neeca
both sessions



Hamiltons
Frank
and
Carolyn
both sessions



Lanes
Frank
and
Barbara
week session



Pages
Bob
and
Nita
weekend only



Osgoods
Bob
and
Becky
both sessions

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Sets in Order

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From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Too often squares break up because of the failure of one or more of the men to *know for certain* whether they are Head or Side. A frilly garter (female) worn on the male right wrist could serve to jog (or jolt) one's memory. Frill-side up means Head; Frizzle-side up means Side. When a square "Stirs the Bucket," the galloping males simply *flip their garters* as they *shift their quarters*. (Men are nimble at this sort of thing.)

One admonition — make sure it's "mother" who provides the garter — lest you be mistaken for a garter-snake. Quite seriously,

Les Ross
Miami, Fla.

Dear Editor:

... I really believe the 14th National (Convention, in Dallas) was the best-planned so far. Next to Cobo Hall the accommodations were best; next to Louisville the hospitality was best. Of course, we missed the first three as we weren't dancing; missed San Diego and (Please turn to page 48)

"THANK YOU" REMINDER

● Square dancers who would like to say, "Thank you" to friends who have contributed much to their square dance fun are invited to do so in the pages of the November Sets in Order. It may be a club leader, an instructor, a caller, who is to be so honored; here is the golden opportunity. Just follow this 4-line form for the message, please:

Thanks to our caller and taw (or instructor or friend)
Pat and Ruth Smith
From Merry Old Squares
Highland, Mo.

The messages must be in the Sets in Order office by September 20, 1965, in order to be assured of their place in the magazine. A post card will do just fine.

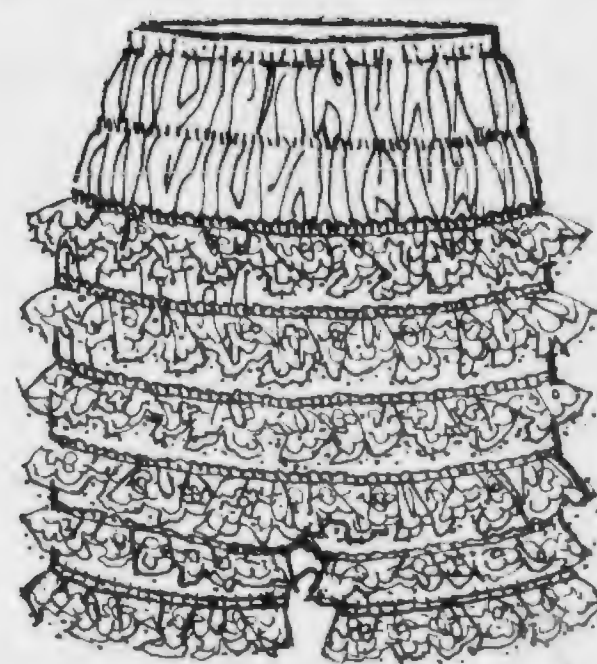
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pink
orchid
maize
aqua

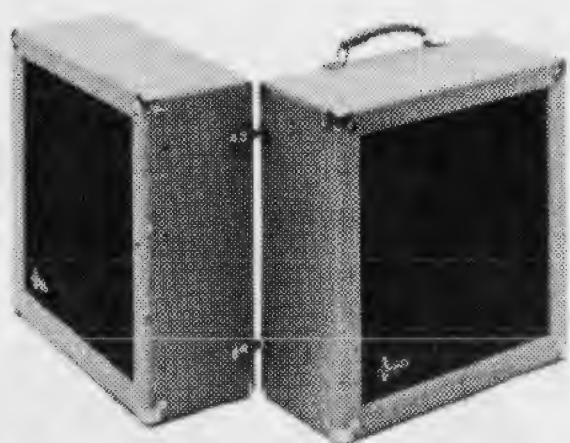


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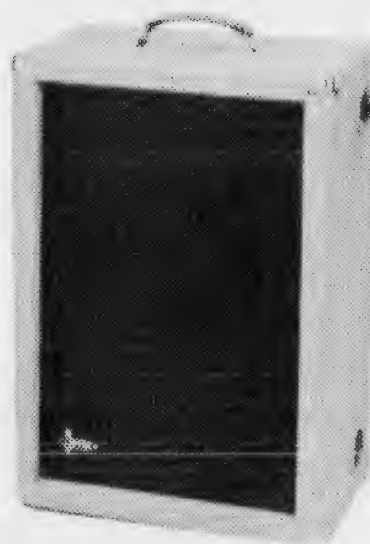
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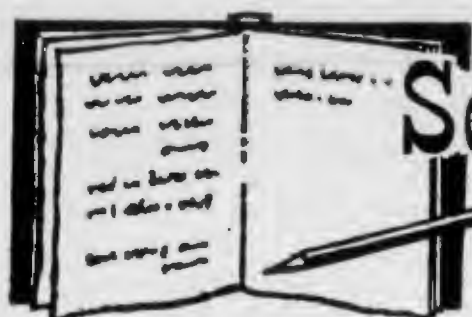
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Square Dance Date Book

- Sept. 3—Promenaders Knothead Trails End
Dance, Armory Bldg., Idaho Falls, Ida.
- Sept. 3-5—12th Ann. Hog Capitol S/D Festival
Kewanee, Ill.
- Sept. 3-5—Peterborough Weekend
Empress Hotel, Peterborough, Ont., Can.
- Sept. 3-6—Oglebay Inst. F/ and S/D Camp
Oglebay Park, Wheeling, W. Va.
- Sept. 3-6—Labor Day Holiday Institute
Binghamton, N.Y.
- Sept. 4-5—2nd Ann. Central Coast Square Af-
fair, Vet. Mem. Bldg., San Luis Obispo, Cal.
- Sept. 4-5—Labor Day Weekend
Shady Rest Lodge, Rhinelander, Wisc.
- Sept. 4-6—10th Ann. Knothead Jamboree
Old Faithful, Yellowstone Park, Wyo.
- Sept. 5—8th Ann. Official Night Owl Dance
City Audit., Columbus, Nebr.
- Sept. 5—Dudes 'n' Dames 4th Ann. Night Owl
Dance, IOOF Hall, Salina, Kansas
- Sept. 8-13—16th Ann. N.H. Fall Camp
East Hill Farm, Troy, N.H.
- Sept. 10-11—Greater New Orleans S/D Festival
Munic. Audit., New Orleans, La.
- Sept. 10-12—Indiana Beach R/D Weekend
Monticello, Ind.
- Sept. 10-12—2nd Ann. Square Dance Safari
Lake Quaboag, Brookfield, Mass.
- Sept. 10-12—Square Dance Weekend
Lake Shore Farm, Northwood, N.H.
- Sept. 11—Central Ia. Fed. Guest Caller Dance
Teamsters Union Hall, Cedar Rapids, Ia.
- Sept. 11-12—No. Calif. Callers Assn. Ann. Call-
ers Inst., Konocti Harbor Inn, Lake County,
Calif.
- Sept. 17-19—2nd Ann. Stetson Upper Canada
Capers, Skyline Hotel, Brockville, Ont., Can.
- Sept. 19—Valley Callers Assn. Workshop
Fresno, Calif.
- Sept. 19—Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Sept. 20-25—Oregon State Square Dance Week
Portland, etc., Oregon
- Sept. 24-25—4th Delaware Valley S/D Conv.
Bellevue-Stratford Hotel, Philadelphia, Pa.
- Sept. 24-26—Eastern Seaboard Festival
Chalfonte Haddon Hall, Atlantic City, N.J.

(Please rotate to page 60)

Sets in Order

Published monthly for and by Square Dancers
and for the general enjoyment of all.

VOL. XVII NO. 9

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give the old address as well as the new one.

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SINGING CALLS

I'LL SIT THIS ONE OUT — MacGregor 1071

Key: D Tempo: 128 Range: High HD
 Caller: Tommy Stoye Low LD
 Music: Western 2/4 — Accordion, Vibes, Guitar,
 Drums, Bass, Banjo, Violin.

Synopsis: (Break) Ladies promenade inside — box
 gnat, do sa do — men star left — star prome-
 nade — back out full turn, circle — allemande
 — do sa do — promenade. (Figure) Head ladies
 chain — heads Dixie style, ocean wave — pass
 thru, split two — round one, square thru —
 swing corner — allemande — do sa do —
 promenade.

Comment: Typical MacGregor music and an ex-
 cellent job of choreography to a tune that
 lacks excitement. The dance patterns should
 sell this one. Rating: ☆☆☆+

CRYING ON MY SHOULDER — Blue Star 1765

Key: G Tempo: 128 Range: High HC
 Caller: Andy Andrus Low LB
 Music: Western 2/4 — Guitar, Clarinet, Vibes,
 Piano, Bass, Drums, Saxophone

Synopsis: (Break) Allemande — swing — prome-
 nade — heads wheel around — right and left
 thru — star thru — pass thru — allemande —
 right and left grand — promenade. (Figure)
 Heads pass thru — round outside two to a line
 — up and back, star thru — centers square thru
 3/4 — star thru — centers in, cast off 3/4 — star
 thru — centers square thru 3/4 — swing corner,
 promenade.

Comment: This one could be a sleeper as the
 dance patterns are well arranged and the com-
 bination of music and dance becomes quite
 smooth and pleasant to dance. Rating: ☆☆☆+
 (Reviews continued on page 66)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record
 and the dance. The shaded area in the
 chart indicates the voice range used by
 most recording companies. By comparing
 the voice range letters in each analysis
 with those on the chart, you should be
 able to determine the record's suitability
 to your voice. Occasionally a report will
 be starred (*) in which case you will find
 the calls reproduced in the Workshop sec-
 tion of the same issue.

Some of the square dance records reported will have
 rating symbols at the end of the "Comment" section.
 These represent the opinion of the reviewing committee.
 Symbols used indicate as follow: ☆Average, ☆☆☆Above
 Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

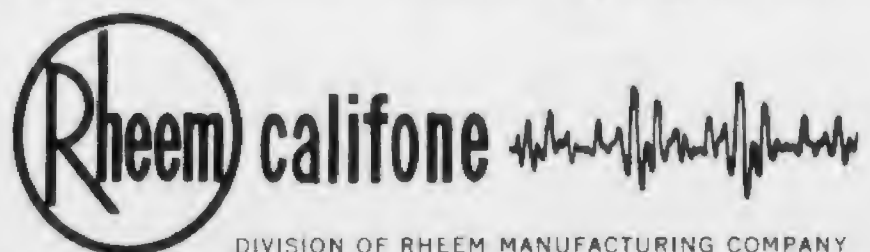
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JOE LEWIS
Dallas, Texas
J Bar L

And BOB OSGOOD, M.C.
Los Angeles, California
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MELTON LUTTRELL
Fort Worth, Texas
Square L

EARLE PARK
Yorkton, Saskatchewan
Sets in Order

DAVE TAYLOR
Grosse Pointe, Michigan
Windsor

BOB VAN ANTWERP
Long Beach, California
MacGregor

To mark the beginning of Sets in Order's eighteenth year as The Official Magazine of SQUARE DANCING, the twelve outstanding callers listed above have combined their calling talents to present this most unusual square dance home festival. One copy will be sent free to each new subscriber to Sets in Order at the regular yearly subscription price of \$3.70. (Canadians and foreign, add 50c for mailing.)

Renewal subscribers, when you receive your notice of renewal sometime during the next twelve months, you'll also receive a letter offering this special record to you. (If you don't want to wait, just send your renewal in now and it will be added to your current subscription. Add 50c for postage and handling if you are in the United States, \$1.00 postage and handling for Canadian and foreign.)

NOTE: Sorry, but other premium offers not applicable on this special.

Sets in Order

462 No. Robertson Blvd., Los Angeles, California 90048



AS I SEE IT

bob osgood

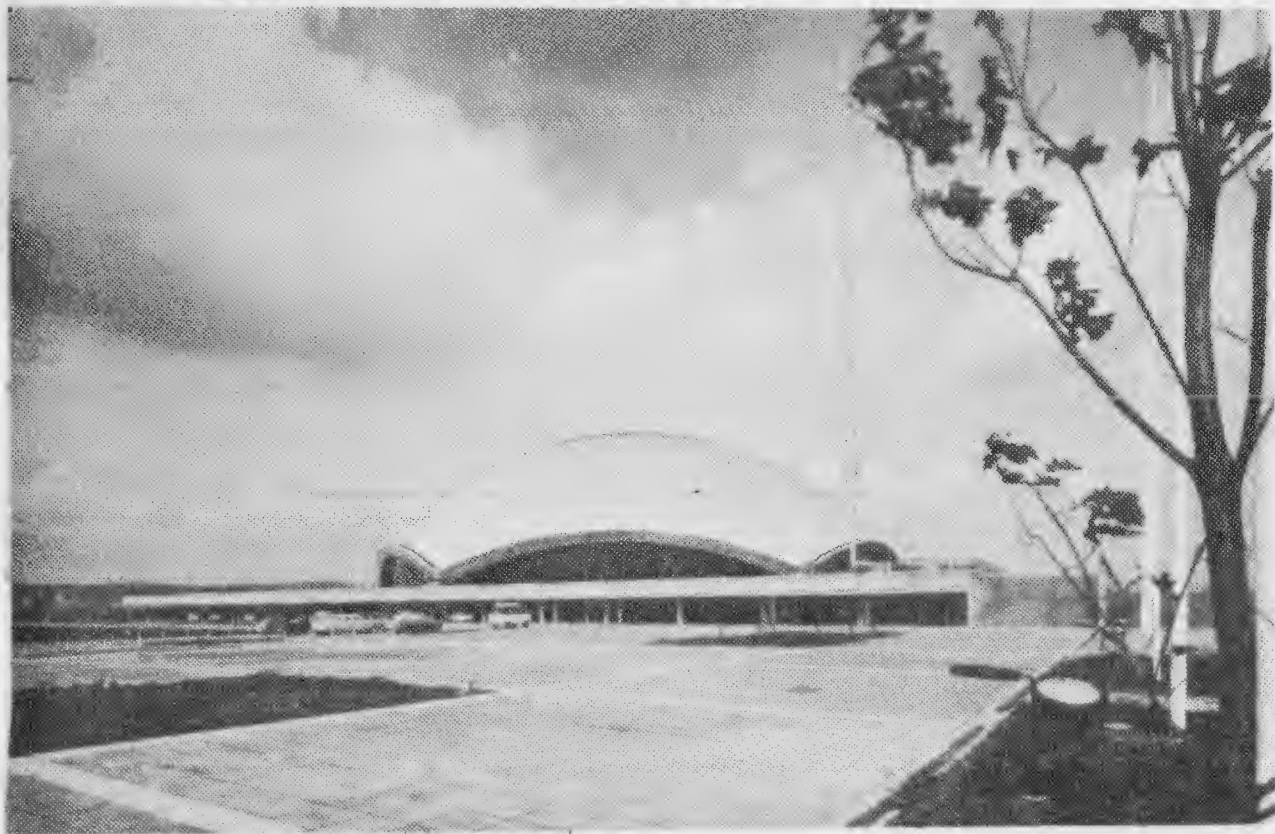
August 1965

THE SUPER MODERNISTIC STRUCTURE you see pictured here is not some artist's conception of life as it may be on Mars, instead it is the very realistic *Jahrhunderthalle* in Hoechst, Germany. It is here in this hall this month, perhaps even as you are reading this article, that representatives of the forty-six square dance clubs that are members of the European Association of American Square Dance Clubs will be dancing in their first Annual European Square Dance Convention, September 3, 4 and 5, 1965.

Hoechst is a suburb of Frankfurt, Germany, located about six miles from the center of that thriving metropolis at the foot of the Taunus Mountains. Approximately ninety of us from more than a dozen states and Canada will be taking an active role in this history-making square dance event. Part of that group will have traveled with Bob and Nita Page through England, Holland, France, Italy, Switzerland and Germany. The balance of the group traveling with Frank and Carolyn Hamilton and Becky and me will have had their travel thrills touring through Denmark, Norway, Sweden, Finland and, finally, Germany.

We hope to have some pictures and we'll

Site of the 1st Annual European Square Dance Convention this month.



certainly have some stories to tell in this column when we get back. We just wish you could be with us.

Responsibility*

THE MORE we see of square dancing, the more we realize that the responsibilities for its present and for its future, lie not in the hands of just one or two people, one organization or several, in a handful of publications or record producers, but rather in the hands of each one of you who has discovered in square dancing the perfect answer for your recreational needs.

Square dancing is an amazing activity and its story up to this point is most unique. Without benefit of national organizations or complicated rules and regulations, square dancing has grown in the past thirty years from a small disassociated activity with dozens of area style variations into a major recreation enjoyed by an estimated six million people. With its growth, a style of dancing has developed that will allow a person to learn in one area and dance proficiently in almost any area in the United States, Canada or overseas.

Primarily, square dancing is a couple activity and those couples coming into square dancing for the first time come because they are promised a fun-filled, friendly recreation. If they find this to be the case and "they fit," then their enthusiasm for the activity does much to entice others into the square dance hobby.

A person who becomes enthusiastic over square dancing and who is imbued with natural abilities and a degree of showmanship, quite frequently takes the next step and becomes a caller. It is to the caller that the responsibility for training beginners and "entertaining" the dancers, belongs. It is the caller

*Taken from an article prepared by us especially for the handbook for executive committees of EDSARDA.

who stands in the unique position of uniting the dancer with his hobby, square dancing.

When we look at the activity as a whole we see that there are a number of responsibilities to be shared, some by the caller and some by the dancer, in order that the square dance activity as a whole may run smoothly.

The class idea seemed to be one of the big changes from the old system of dancing to the new, and folks joined the classes in their neighborhoods in droves. Then as classes were concluded, the groups formed into clubs. Sometimes the caller would be able to spare the time to be the caller for the new club. In other cases, he would need the time for more classes. And so it came to be that clubs formed their own organizations, went looking for callers, and became independently-run organizations.

Club's Own Personality

All-in-all, this seemed to be a blessing to everyone concerned. The club developed its own group personality and the successful clubs associated themselves with one caller who to all intents and purposes become a part of the club. In some cases, the caller had voting privileges; in other instances, he did not. However, the club and the caller became a team and as a team they shared responsibilities necessary in conducting a successful club program.

To the caller goes the responsibility of providing the club with his special brand of calling ability. To him goes the responsibility for programming each evening's dancing and keeping track of the club's progress, repertoire and calling needs. To the caller goes the responsibility of providing a public address system that meets the needs of the club in the hall where it dances. A suitable microphone, phonograph records, record cases, etc., all fit into the caller's list of needs which he is expected to furnish. In addition, the caller finds it his responsibility to be well trained, to attend institutes, avail himself of publications containing material and information that will aid him in becoming and remaining an efficient caller. The responsibilities of the club as compared to those of the caller, might be set out in the following way:

Club Member Responsibilities

The club members usually provide for a hall, refreshments, and the publicity necessary for a dance. Basically, this is all that's needed

— the place, the dancers, and of course the refreshments. Naturally, it's nice to know that there is going to be a caller on hand and so providing a caller (even though it might be the most routine job in the world) would also be a responsibility of the club members.

Of course, under these headings are a great variety of responsibilities. The finances, collecting of dues, mailing of reminder cards, inviting the guests, selecting new members, cleaning up the hall before and after the evening's dance — all of these fit into responsibilities worked out by each individual group. However, the most important items are those that require close contact between the caller and the dancer representatives. A caller takes great pride, and understandably so, in the club he calls for. Conversely, the club is proud of its caller. This, too, is natural. To maintain this feeling, it's important that there be strong lines of communication between the caller and the club through the club president. In an older club, say, one that has been in existence for ten years or so and where an election of officers takes place every six months, it's quite possible that during this period there has been one caller and perhaps twenty different presidents. This places the caller in an excellent position to help maintain a feeling of continuity in the group.

Caller in a Position to Help

A caller is also in an extremely good position to help the club president with his responsibilities. Through his experience and knowledge of the evening's program, he can offer the club president the suggestion that the best time to make a short announcement is when the dancers are in their squares, with their attention still directed to the caller. He is in a position to suggest that the best way to attract attention is not with a discourteous "Quiet," or worse, "Shut up." And he can point out, for example, that the best time for longer announcements is when the dancers are seated, perhaps during a refreshment break.

As a team, the club membership and the caller combine to make up the joint club personality. Our idea of a successful club is one that attracts guests, not simply because of the caller's name, or because of the club members' high level of dancing ability, but by the combination of all this and the fact that friendliness comes from the caller and the dancers together.

This sharing of responsibility is just part of the fun of square dancing. We find that a person who shares a portion of the club's responsibilities becomes that much better as a dancer. With everyone sharing the responsibilities within the framework of a club, no one person or small group of individuals will become over-burdened with the responsibility. We mustn't lose sight of the fact that the dancer came into square dancing for enjoyment. Up to a certain degree, he will find enjoyment in this responsibility. It is up to a wise club to determine what this point is. The caller, on the other hand, has asked for responsibility when he has accepted the right to stand up in front of a group of dancers and call for them.

Avoid Over-organization

Just the right amount of organization is good for square dancing. Over-organization, an attempt to complicate the square dance picture, and you have created more responsibility than many people want to accept. Let's keep it simple (the organization we're referring to, not the dancing). Let's keep it fun. And, by all means, let's keep it friendly.

"What is our responsibility to our club?" The answer is that we should support our club to the best of our ability. However, we feel quite seriously that our club must warrant our support. When a club has reached the place where it tells its members, "You *must* attend because you are a member," then that club is in trouble. Dancers who are too often tied down with responsibilities tend to find

excuses for staying away. We must all come up with ideas that will make our clubs the kinds of clubs our members, as well as guests, will want to attend. This takes some doing but those of you with successful clubs will know what we mean.

And finally, "What is our responsibility to the square dance activity in general?" From our standpoint, and we are sure from the standpoint of others who have received so much good from square dancing, we would like to find ways of putting back something into square dancing that will say "thank you" for what we have received. Perhaps bringing a new couple into that beginner class will be the start. Maybe accepting the job of treasurer or president of the club the next time our name comes up will do the trick. Maybe being quiet when we're tempted to be critical of other dancers or callers or clubs, will be our way of saying, "Thank you."

National Notes

A FEW INTERESTING COMMENTS coming from Howard Thornton, 1965-66 Chairman of the National Executive Committee, among them that final tabulation of the Dallas meeting was 11,161 dancers.

Of this total 5,877 were from Texas; 50 or more dancers were registered from each of 24 states; and other highly represented states included Oklahoma, 996; California, 683; Missouri, 423; Louisiana, 277; Kansas, 275; Illinois, 245; Indiana, 239; Florida, 188; and New Mexico, 166.

The main hall in the recent 14th Convention held this summer in Dallas, Texas. An ideal setting. Photo by J. T. Blackmor



DEAR CALLERS, TEACHERS, SQUARE DANCERS:

In the next several issues of Sets in Order this section will be set aside for the newcomers to square dancing. Through the use of editorial comments, letters, photographs, cartoons and quotes, we hope to bring into this special series a bit of the flavor, thought and philosophy behind current day square dancing. In preparing for your newcomers this fall this first column is dedicated to all of you.



OF ALL THE PHASES of square dancing, none is more important than the proper approach and planning necessary for bringing newcomers into the field.

No matter how elaborate a publicity, advertising, or sales program may be for your beginners classes, only a small fraction of your job is done when you entice the newcomers into your hall that first night. On the other hand, for the newcomer it might be said that this step across the threshold is the hardest step he'll ever take in square dancing.

The opportunity of influencing this individual is a one chance operation. Either you make it with him on this first time around or you lose him as a prospect for square dancing. It has been proved that in an extremely high percentage of cases when a newcomer drops out of square dancing he will never come back. He's lost forever to the activity.

For that reason, it's well to consider everything that will tend to influence our newcomer

and keep him as a part of square dancing.

"BE PREPARED"

Those who usher the newcomers through their lessons have responsibilities in their preparation that fall into two categories. One step would involve the physical preparations for the new course of lessons.

PLACE: The proper facilities for the first square dance experience are extremely important. The hall should be clean, attractive and comfortable. A good dance floor, ample parking facilities, good heating and cooling equipment, all add to the pleasant atmosphere.

TIME: Selection of a good starting hour, a convenient opening date and an intelligent class duration time, should be considered in your planning. In selecting the date, it's important to let the hot weather and children's school vacations be completed. The same day of the week would not be best in every area. So this and the best time for starting each evening must be studied with care. Frequently class sessions held during the week must be ended a little earlier than those held on a weekend. When possible, classes should be held

Have you ever thought of a square dance hall as your home and those who come to dance as guests in your home?

on a once a week basis. In the beginning, try shorter sessions and allow these to become a little longer as the course of lessons progresses.

ADD TO THE ATMOSPHERE of your dance hall by setting up welcoming committees to serve as greeters. Furnish name tags as a means of encouraging friendship. Have your public address system and records set out well in advance of the time of each meeting.

AN OPEN LETTER FROM A CALLER TO HIS DANCERS

"I accept these new people into our activity and welcome them into the group I am going to teach. I will, to the very best of my ability, endeavor to teach them, not only to square dance, *but to be square dancers.*

"When we have completed our time together these new dancers will know how to move to music, how to follow calls and — if we are fortunate — they will know how to take their share of responsibility in the square dance community.

"All of this takes time and I will hope that I am allowed sufficient time so that I may shepherd the greatest number safely through their learning period. I ask one other favor. When you bring me your friends to teach please bring them with *no strings attached.* When they have learned to square dance they may quite naturally choose to join your club. But if they wish to join others — perhaps in addition — or perhaps instead of yours — let's let that be their decision to make.

"You have done your friends a great service in bringing them into square dancing. I will follow through in my portion of this trust in giving them the best training period I can.

(signed) *Your Caller*"

A CORRECT MENTAL ATTITUDE

Look at this new group of beginners as a challenge. Your object is to keep them in the activity as a part of square dancing, not to see how many can be weeded out. Think how fortunate you are to be the one to usher them into square dancing.

Don't try to impress upon the newcomer *how good you are* — prove to them *how good they are!*

Make the dancers feel at home. This sense of belonging that starts with the square dance learner's lessons is carried on right into club work later on.

Help the dancers gain confidence. This can best be done without rushing through tons of material. Your object is not to scare them away but to make them feel comfortable in what they are doing.

Indoctrinate these new people, not only in the skills of dancing but in the true spirit of the activity.

Don't be afraid to flatter your dancers. Sometimes a little extra pat on the back will be the encouragement they need just at that particular time.

Be patient. If the dancers aren't getting something you are attempting to teach, perhaps it may be that you are not doing a good enough job in presenting it.

Try your best to keep everyone interested. Keep in mind how many times that *impossible man* with the two left feet in a learners group has become the valuable man later on in a club organization. We can't afford to lose a single one.

Don't ever allow yourself to be bored. Have the attitude that this class — this group, large or small — whether it is as fast in learning as others or not, is THE most important group you have ever had!

A FEW HELPFUL TIPS

Learn to call each dancer by name. With a large class, this sometimes becomes almost impossible, but by setting a goal for yourself to learn a few new names each class meeting, you will be surprised how rapidly you can cover the class. It is so much better to be able to say, "Bill, would you mind trading places with Sam over here in this square," rather than saying, "Will man #2 in this square over here trade places with the man in the red shirt over here in #3 spot?"

Plan your work, then work your plan. It's an old slogan but it certainly does hold true with teaching square dance newcomers. It's well to plan ahead and have certain goals with your newcomers. It's also important to be flexible. No two classes are ever exactly the same. By developing a habit of analyzing each class session soon after it's completed and then laying out your lesson plan for the following week, you will be able to provide good pro-

gression and a comfortable pace for all to follow.

Teach in depth. Rather than just skimming the surface, show the dancers the right way to do each movement when it is being introduced rather than having to go back later and *unteach* bad habits that have developed.

Don't be afraid to review. In the early stages you are teaching folks to listen and to react automatically to any instruction. Even the simple movements need to be reviewed. But review can be a pleasant thing. A pounding repetition can be not only boring but often discouraging. Select a good variety of drill material, utilizing the same figures but with different patterns and with a background of different music. A dancer well grounded in his first lessons begins to develop courage and as this confidence increases so will his enjoyment of the activity.

Stick to a standard list of basics. (Your basic list of square dance movements as printed in *Sets in Order* is a good starting point.) Give your dancers good groundwork in these, remembering that these movements have been around for a good number of years and in all probability will continue to be the foundation movements in square dancing. Later on there will be plenty of time to introduce the experimental movements and the "fad" gimmicks of the day.

Consider making this year's class a LEARNER'S CLUB. (See *Sets in Order* February 1965, page 13.) To many people the words *class* and *beginner* have a deadly meaning. By contrast, an important word is *belonging* and a club is something that one belongs to and *learning* is a function someone takes part in until he has mastered a new skill. A learners club can be lots of fun. It need not be restricted by a *completion* date and the graduation diploma is not the end of everything. Consider trying out this thought with your newcomers this fall.

TO THE CALLER'S WIFE:

All these things that are being said to the caller are directed to you, too. You are a very important member of this team. Developing a correct mental attitude, not only on the part of the new dancers but on the part of your caller-husband, as well, is just one of your many opportunities. You can be the encouragement, the barometer, the confidante and,

yes, perhaps even the psychiatrist and chief electrician. Your behind-the-scenes jobs are endless, but much of the success of this year's class will depend on your very presence and inspiration.

THOUGHTS CONCERNING HELPERS

On the subject of experienced dancers helping out with the newcomers to square dancing on the various class nights, there seem to be mixed feelings. Some callers prefer to have only class members present and make the request that experienced dancers do not attend. In the other extreme, some callers make an open invitation to experienced dancers to come and dance with the newcomers.

A third alternative is to select a few dancers from an experienced club to serve as helpers. Perhaps this group may change with the various class nights.

Helpers should remember that their purpose is *not to be teachers*. A caller in establishing his lesson plan will introduce certain movements and styles as he sees fit and it is well for a helper to go along with him on this, remembering that the best help he can possibly be to the caller and to the class is *to just be in the right place at the right time*. And, woe unto the experienced dancer who feels that *he is entitled* to a "good fast square" at the end of the evening "to show these new dancers what it's all about."

Remember as you are working with these new people, you have told them that square dancing is fun — now, prove it!

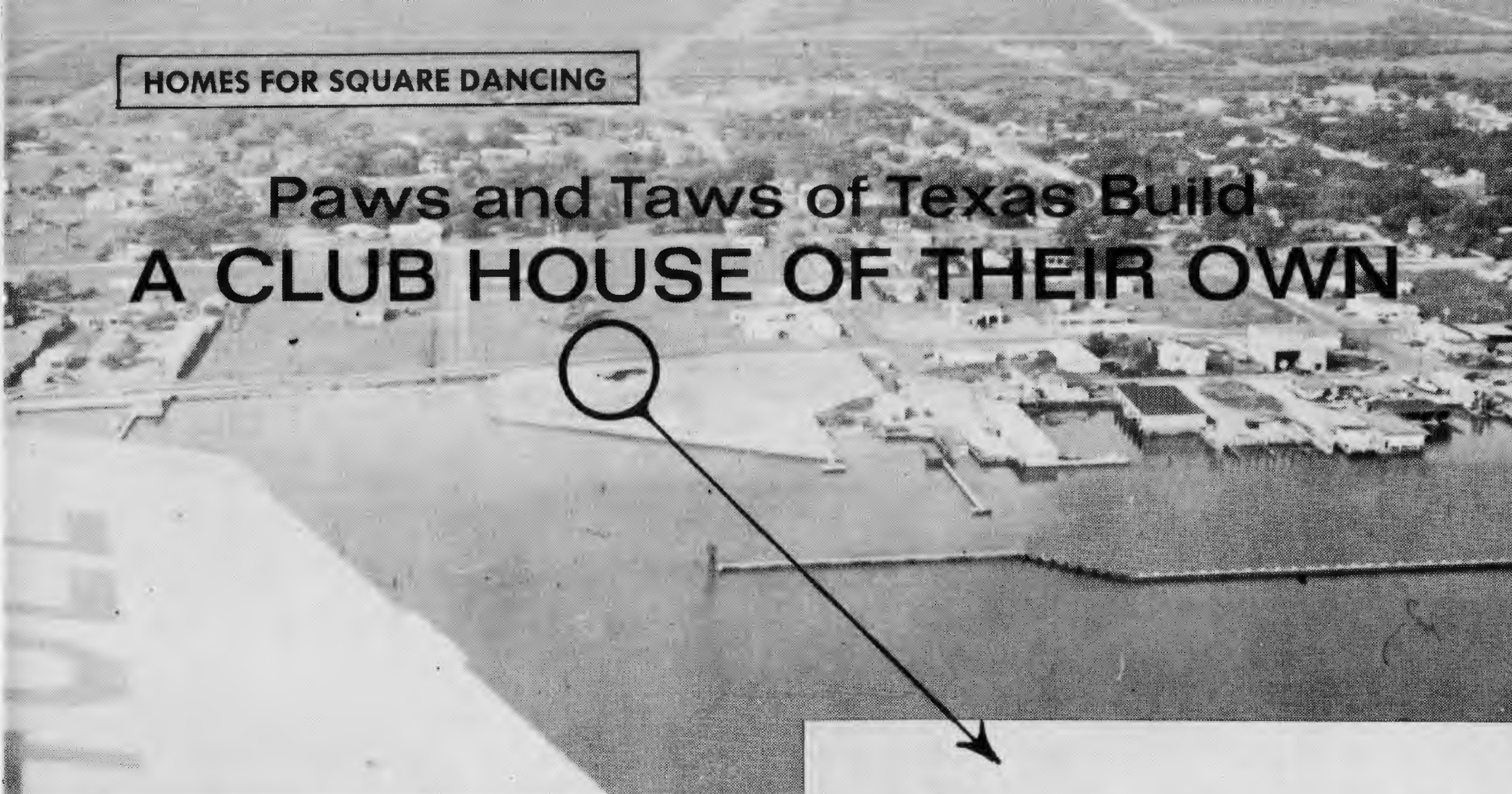
HELPS FOR YOUR DANCERS

Many callers consider it an advantage to be able to hand out to learning dancers notes which will help them absorb the square dance idea just that much faster.

"The Basic Movements of Square Dancing" Handbook and the "Indoctrination" Handbook are wonderful helps. We suggest "Indoctrination" be handed out about the 3rd week and the "Basic Movements" in the 7th or 8th. These are both available at *Sets in Order* for 15 cents each or 10 cents in lots of 100 or more of a single title.



Paws and Taws of Texas Build A CLUB HOUSE OF THEIR OWN



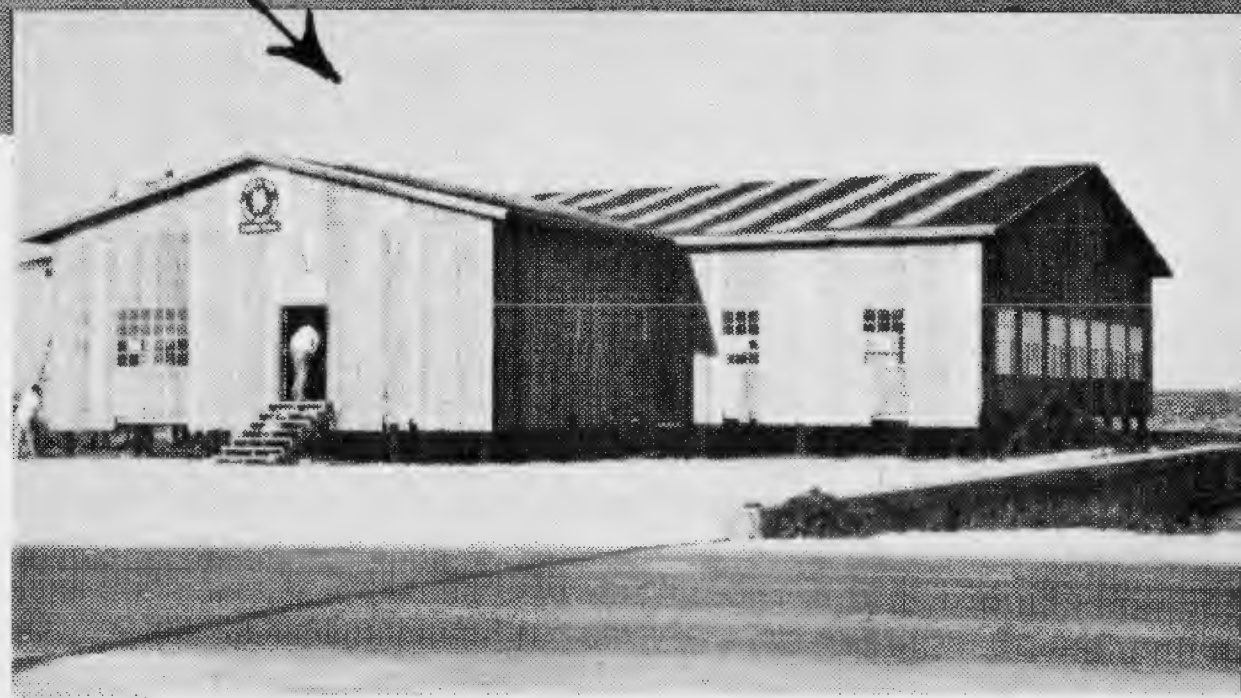
(above) a bird's eye view of the bulkheaded piece of land where the Paws and Taws have constructed their new home (right).

SCRATCH THE SURFACE of any square dance group and you're likely to find all kinds of hidden as well as obvious talents—from the “know-how” to do a job to the enthusiasm and organization and dogged effort it takes to complete one.

All of these elements were happily present in the little town of Rockport, Texas, where some of the square dance citizens—members of the yearling Paws & Taws Club—did a little surface scratching and found the necessary inspiration, ability and vigor to build their own square dance hall.

Rockport is situated near Fulton Harbor on Aransas Bay and an empty bulkheaded plot of land which faces the bay and the protecting seawall seemed to be just crying to be used for a square dance building. The land belongs to one of the club members, Burl Wagley, and this was an excellent start. He agreed to lease it to the Paws & Taws for \$1.00 a year.

More scratching discovered among the membership representatives from just about every building trade with the all-important willingness to contribute their time and talent to the project of constructing the club house. This included four building contractors, a general



contractor specializing in dragline work, electricians, a roofing contractor, a floor specialist, carpenters, plumbers and, as one of the members mentioned one night during the planning sessions, “Don’t forget the peons”—those members outside the building trades, maybe, but making up in enthusiasm what they lacked in skill. Every helping hand was important and many helping hands were available from among the club’s 42 members.

To get the project under way a Corporation was formed and the initial Board of Directors was made up of the seven men who loaned money to the club to get things started. Any member of the Paws & Taws who could or would was invited to make a loan to the club of \$100.00 and up. Later on a bank loan was obtained by the corporation, with a chattel mortgage on the building.

The first piling was set on November 14, 1964 and the target date for completion of the building was July 10, 1965. What went on in



Club members run the pumps that bring in the money to pay the bills for their new hall.

the intervening months makes a most inspiring and entertaining story, another evidence of what square dancers can do by working together towards a common objective.

After the corporation was formed it was still necessary to insure capital so that the building might be completed at the proper time. As a source of revenue to pay off the costs, the Texaco Service Station, just across the street from the building, was taken over by Paws & Taws members and operated by them.

With all labor voluntary except for one paid attendant, the club has been realizing approximately \$500.00 per month. The station's owner — the same club member who owns the land on which the building is located — stocked the station with gasoline and supplies and also stands the expense of utilities, telephone and such overhead. The club receives total profit

between actual purchase price of gasoline, oil, etc., and the selling price, with nothing deducted for overhead.

Club members are scheduled to be on service station duty at all times from 6:30 A.M. to 7 P.M. daily. From 8 A.M. to 5 P.M. a female club member is present to take care of the money, courtesy cards, etc. and during these hours it is necessary to have the paid attendant to service the cars.

Before 8 A.M., after 5 P.M. and all day Saturday and Sunday the men of the club take turns with duty and they also service cars.

A letter on a Paws & Taws letterhead is handed to each first-time customer of the station. This explains the operation of the station and the purpose of the operating plan. The letter begins, "Thank you for your purchase! You have just made a contribution to the building fund of the Paws & Taws Square Dance Club."

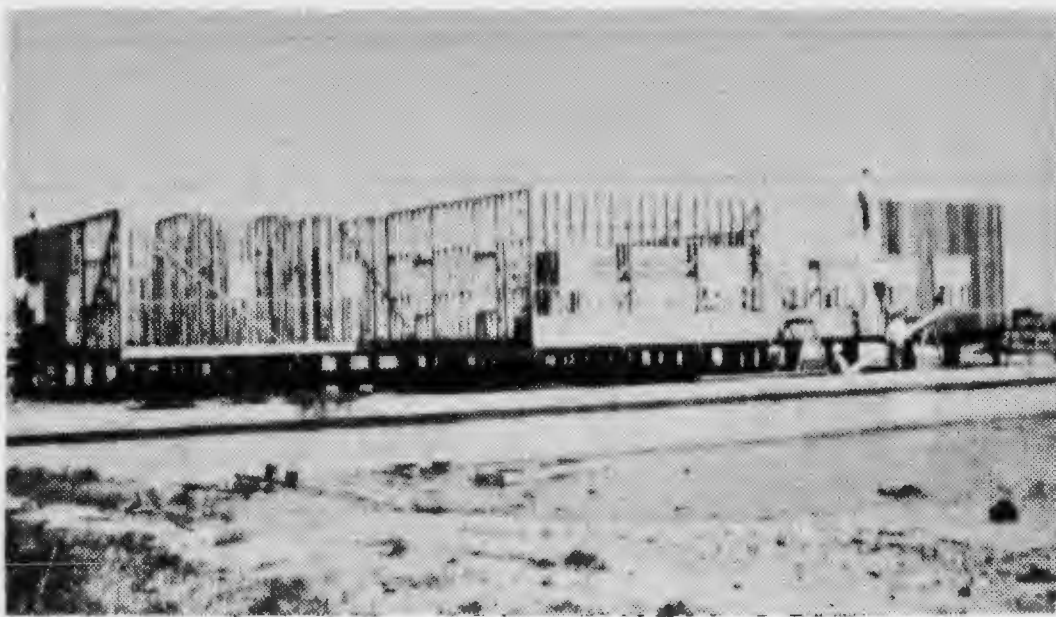
It ends, "We feel our square dance club building will be a real asset to the community in offering a meeting place for wholesome enjoyment both to local residents and visitors to the area.

"Thank you for your help with our project — and we hope to see you back in our service station again soon!"

E. L. "Eddie" Drummond, President of Paws & Taws, has been a real sparkplug of both the building and the service station operations and has devoted nearly 100% of his evenings and weekends to these. He assumed the responsibility for keeping the station stocked and

Everybody works. Once the pilings have been sunk the floor joists are added.





The work progresses. (above) The framing is completed. (below) Oak flooring is added.



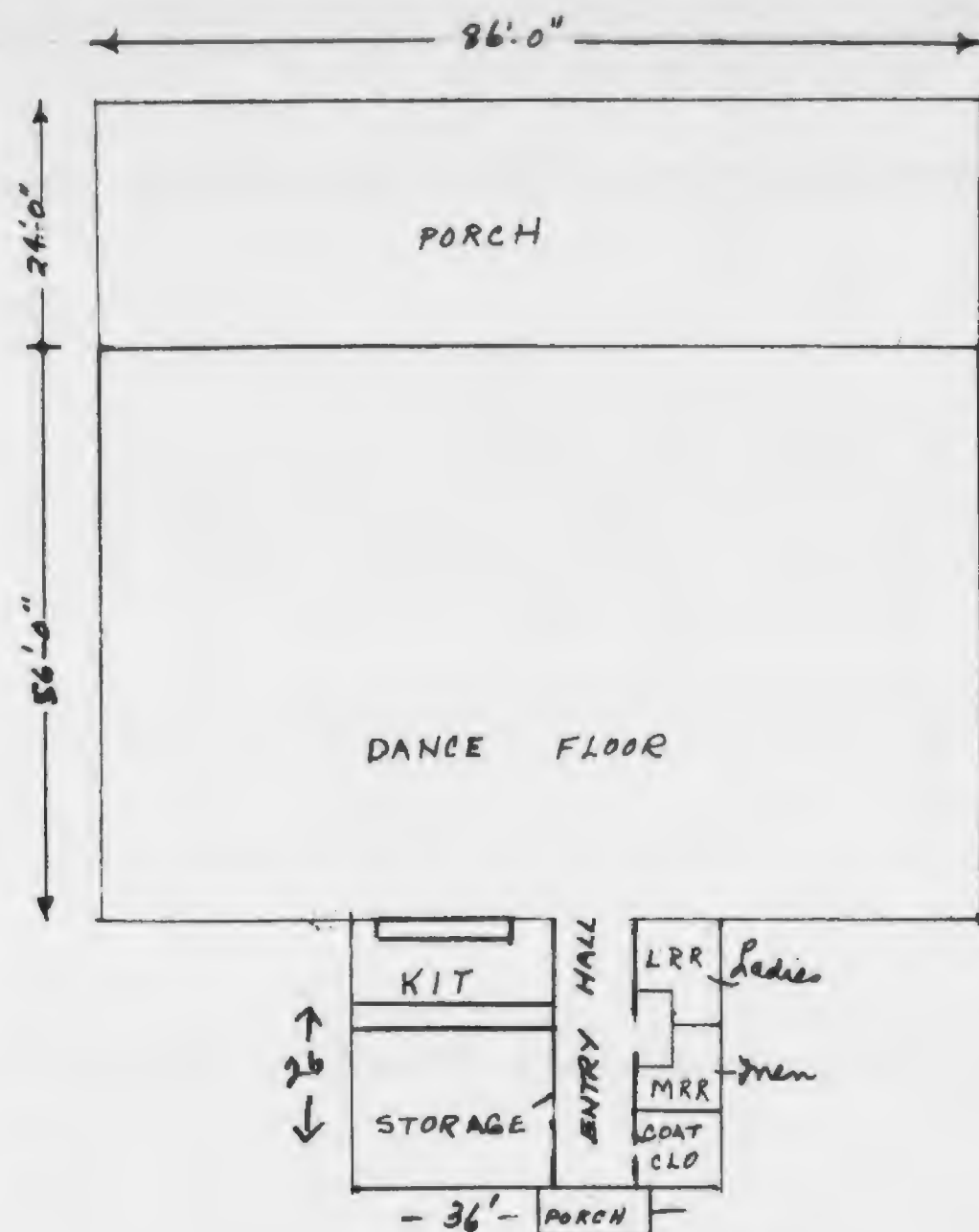
manned at all times. With voluntary labor, it has not always been smooth going and Eddie has filled in with duty at the station when the system has broken down.

The plan of station operation now in effect is scheduled for an indefinite period, depending upon how long it takes to "pay off the mortgage."

Two rummage sales presided over by the Taws of the club have netted an additional \$650.00 to be applied to the building fund.

The club house itself is 86 feet long by 56 feet wide plus an offset at the front which is 26 feet by 36 feet, containing a kitchen, storage room, cloak room and rest rooms. An open porch towards the bay will dance 14 squares; the building itself will dance 28 squares. The offset area was planned purposely so that the dancing space would be a perfect rectangle unimpeded except for the small amount of space taken up by the caller's stand.

Because of its unique situation on the bay, the hall will benefit by the natural air-conditioning of the bay breezes. Its esthetic value is further enhanced by a superb daytime view across the water of a constant stream of shrimp boats and pleasure boats large and small, in



SCALE 1" = 20'
Floor Plan for the New Home
of the Paws and Taws Square Dance Club
Rockport, Texas

and out of the harbor. At night the setting is even more romantic as the moonlight shines across the waves.

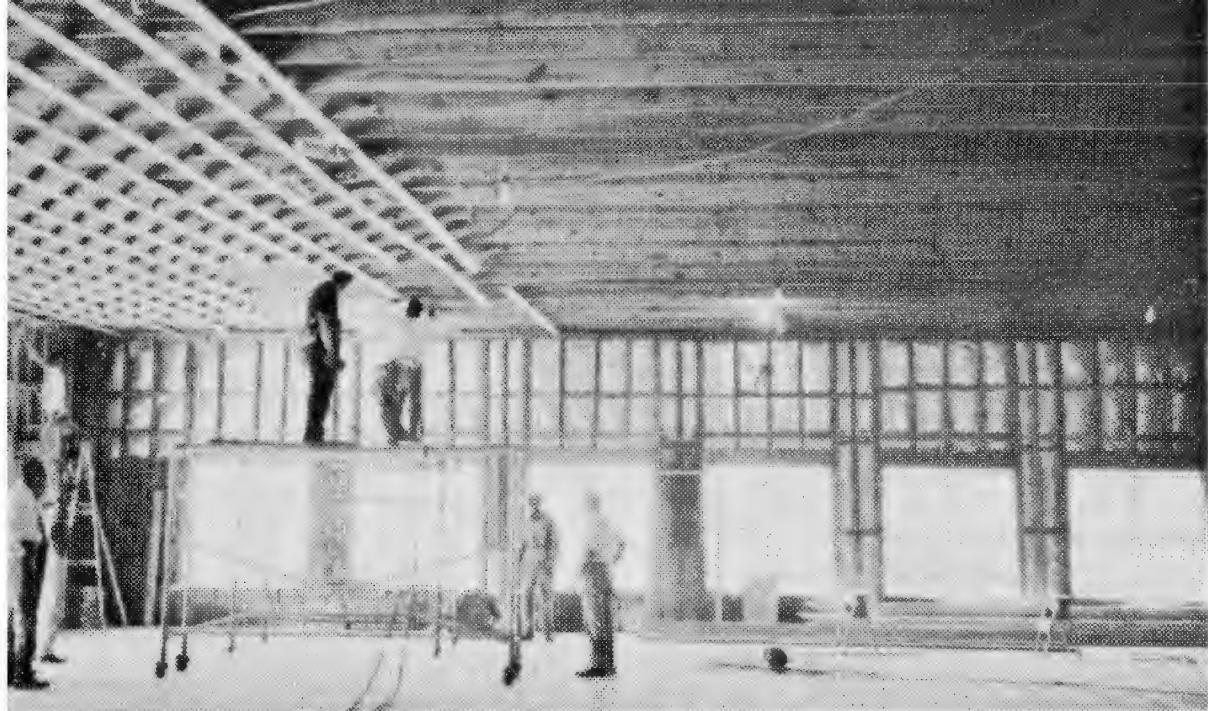
Actual nail-pounding construction of the hall was in the charge of the Building Committee headed by H. H. Dick, building contractor, as chairman, assisted by "Duke" Nelson, Gilbert Hill, Travis Johnson and Chuck Vermillion.

Initial work was setting the pilings for the building's foundation. The very first one set was sprayed with gold paint to recognize with appropriate ceremony the actual start of the undertaking.

Work on the floor joists came next and with the sub-floor completed, the sides were framed up and cedar siding was started. Roof trusses went on, ready for the decking.

The roof was mopped in, preparing for the white pea gravel which finishes it off. Oak flooring was installed and automatic stapling machines were used to secure the stripping along the ceiling which supports the insulation and carries the acoustical ceiling tile.

Ceilings are 12 feet high and prefinished walnut paneling was installed 8 feet high while the ceiling tile covers the other 4 feet of wall area as well as the entire ceiling.

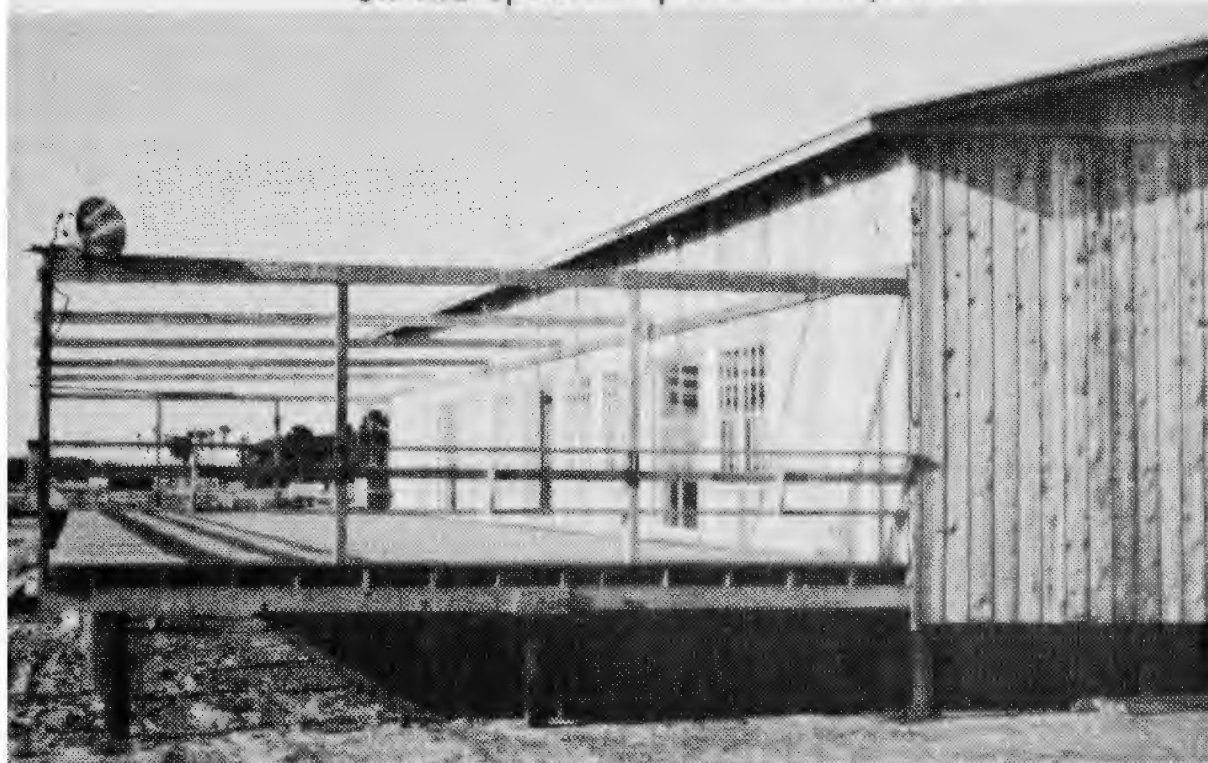


(above) Dancers use automatic staplers to install ceiling stripping.



(above) Mopping up—the roof is tarred by the club members.

(below) Now. All ready to go. Even room on the spacious porch for squares.



(below) Oh Happy Day! Now we can dance and enjoy the results.



The porch is roofed but otherwise open to the sea breezes. Six double windows and three 6-foot sliding glass doors open on to the porch.

For the past several months the building has been used for the regular Friday night dances of the Paws & Taws Club but a special "opening" dance of an official nature took place on July 10.

This was an occasion of great excitement and gratification as club members enjoyed the culmination of their months of work. Just to watch dancers stream in the door in their lovely costumes was thrilling. Flyers had been sent to clubs in Houston, Bay City, Victoria, Kingsville, Corpus Christi, etc., inviting them to the big affair. A total of 340 tickets was sold and dancers enjoyed both the hall and the cool and comfortable porch.

The Rockport-Fulton area of Texas, located as it is on the bay, is a favorite vacation spot, both summer and winter, primarily for the fishing. Now with this beautiful new square dance facility open, the area offers still another popular form of recreation. In addition to the Friday night dance, a number of special dances are planned for Saturday nights and visitors are welcome to all of them.

Club caller is Richard "Blackie" Hardy, who instructed the first class from which the club was formed back in May, 1964. Blackie, a faithful supporter of all club projects, took regular turns at the service station and helped with the construction of the building. He and his wife, Athalia, reside in Corpus Christi 30 miles away, but purchased a weekend house at Rockport just a couple of blocks from the new building. This made it convenient for them to spend most weekends in the area, devoting Friday nights to calling, working at the station or on the building thruout Saturdays and Sundays.

The willingness on the part of club members and caller to participate in a cause for common benefit underlines the very foundations on which square dancing — as well as the Paws & Taws Club House — are built. The entire sequence — inspiration, organization, enthusiasm, planning and the application of muscle — trained or otherwise — have resulted in a lasting contribution by one club to their favorite hobby as well as to the community in which the members live.

They scratched a given surface of square dancing and found a club house beside the bay.

THE DANCER'S *Sets in Order* WALKTHRU

SALUTING REFRESHMENT COMMITTEE

A ROLL OF THE DRUMS and a twenty-one gun salute to those willing workers who take on the task of giving their fellow club members that pause in their dancing to refresh their enjoyment of each other and refill their interiors. This time of sociability is enjoyed to the utmost because some club members accepted the call to K.P.

A Refreshment Chairman is usually appointed for one year and while he generally makes up a rotating list of club members to serve during the dance season, more often than not you will find this one couple in the kitchen week after week, helping prepare the food, making certain all the supplies are available and generally being useful. It is his task, too, to keep track of all the kitchen needs. Some square dance halls provide a cupboard for the club to store its coffee pots, pitchers, napkins, cups, tablecloths, dishtowels, soap, etc. For others where there is no available space, these supplies must be carted back and forth to each dance. In addition, the Refreshment Chairman is usually among the last to leave the hall, as he stays behind to make certain the kitchen is left clean so that the club will maintain good relations with the hall owner.

Most often, Refreshment Committees seem to be arranged on an alphabetical basis from a current club membership list. The size of this list would determine the number of times a year any member might be asked to serve. Some clubs ask for volunteers for refreshments by telephoning the club members or by posting a calendar of all club dances and having members "sign up" for the date they prefer to work. Most clubs ask that any member finding he is unable to fulfill a date, get his own substitute and then notify the Refreshment Chairman of the change.

The type of refreshment and the method of paying for it differ greatly. Some clubs ask the

Refreshment Committee to furnish all food and beverage for the evening, without remuneration from the treasury. Other clubs will reimburse a Refreshment Committee for the entire amount spent. Some groups have a set amount allowed for refreshments, ranging perhaps from \$4.00 to \$10.00 and a committee then works within this framework or simply accepts this amount to help defray the expenses. Some clubs furnish the coffee, tea, cream, sugar, cups and napkins, asking the Refreshment Committee only to bring the "eats" for the evening. Some clubs have a standard fare, such as always cookies, or cake or perhaps homemade pie. Other clubs prefer the Refreshment Committee to select their own menu and vary it for each dance.

Some clubs have a refreshment period at every get-together; others furnish this every other time, while still others have refreshments only four to six times a year at special events. And there are some clubs which never include refreshments at the dances. The majority of square dancers, however, seem to look forward to this period of socializing and visiting other than just briefly between tips, and enjoy it just as much whether the "sit-down" consists of coffee and a cookie or whether it's a full-sized pot-luck dinner.

IDEA DEPARTMENT

An attractive, time-saving notice for club get-togethers was designed by Joe Reid, Vice-President of the Wheel & Deal Square Dance Club of Springfield, Missouri. Practical in its approach, fairly simple in its execution, yet eye-catching to the receiver, it certainly should do the job of getting people to the dance.

Remembering back to his school days and his English classes, Joe based his weekly notice card on the formula: Who? What? When? Where? Why? and How? This basic information is put on a mimeographed stencil with

The WALKTHRU

actual dates, times and type of event left blank, and with ample additional room to add special information when needed.

The club then buys regulation thickness postal card stock from a local print shop and has it cut to postcard size in conformity with the postoffice requirements. The mimeographed information is then run off onto these cards and any poor cards can be eliminated without ruining a pre-stamped postal card.

WHO: Dear Wheel & Dealer:
WHAT: () Our next square dance will be held:
() A business session & square dance:
WHEN: Date: (: P.M.) (: A.M.)
WHERE: () Pythian Castle Hall, 1226 Boonville
417-UN-2-1138 Springfield, Missouri.
() Other:
CALLER: () Tom Melrose. () Other:
HOW: HOST COUPLES:
REFRESHMENTS:
SPECIAL THEME:
WHY: (COMMENTS):

John & Donna Ross, President

Membership lists for the club are mimeographed in such a way that the names can be clipped and pasted on the cards, thus saving additional typing.

In addition, the Wheel & Deal Club has a rubber stamp prepared with the club name, president's name, address and telephone number, and Return Requested printed on it. This stamp is used on the address side of the post card to expedite mailings and to insure any change of address should a card be undeliverable.

A great deal of information can be presented in a minimum of space and with as little effort as possible to the workers who must get the notices out every-other-week.



This month our Profile moves to the Northwestern part of the United States to discover how the State of Oregon operates its association for the benefit of square dancers in its locale.

ASSOCIATION PROFILE #7

NAME: Oregon Federation of Square Dance Clubs

GEOGRAPHICAL AREA SERVED: State of Oregon

AGE OF GROUP: 9 years

MEMBERSHIP: Approximately 150 clubs

WHEN THE OREGON FEDERATION began nine years ago, it grew rapidly until it reached its present level and since then has fluctuated about this point. Its constitution, particularly the sections on procedures for Festivals, Area Council Activities and Business Meetings, is so well thought out that it may well be a model for new groups in the planning stages.

The Federation officers (President, 1st and 2nd Vice Presidents, Recording and Corresponding Secretaries, Treasurer and Membership Chairman) are elected for one-year terms by the member clubs, each club having one vote. These officers, plus the Past President and the Council delegates (there are ten Council areas in Oregon) constitute the governing body of the Federation. This group meets regularly three times a year with special meetings being called as needed.

New clubs pay an initiation fee of \$2.00 to the Federation and from then on annual dues for member clubs are \$3.00. This income plus that received from the Summer and Winter State Festivals and a share of the profits from the Far Western Square Dance Convention help finance the Federation. Like most associations, the Oregon group shares any Festival profits or losses with the hosting area. When needed a portion of the Federation's receipts

The Oregon Federation banner features a gold outline of the State on a green satin background with dancing figures and lettering also in green.

are loaned to the next succeeding Festival committee to meet expenses until the conclusion of the Festival.

A novel idea was included at the Summer Festival held in Coos Bay last month. At this affair a Resale Shop for square dance clothing was introduced. Any square dancer was invited to sell any item of square dance clothing which he no longer needed. All items were required to be clean and ready to wear at once. The size and price of each article along with the seller's name was to be attached. 10% of the sale price was retained by the Council; 90% was returned to the seller.

The Oregon Federation is affiliated with the Far Western Square Dance Convention Committee and when it is Oregon's turn to host the Regional Convention, this big dance takes the place of the regular Summer Federation Festival.

The Federation publishes the *Oregon Federation News*, a monthly 6"x9" printed magazine, devoted to state, area and Federation club news. It is a neat, well-arranged publication, carrying many photographs, ads and club listings in addition to news stories. Each Council Area is represented on the magazine by an Area Editor.



Federation badges again feature the shape of the State of Oregon with a green pine tree and green lettering. Photos by Uptown Studio

The Federation also publishes a yearly directory of all square dance clubs in the state and makes it available at 25¢ a copy. Another facet of the Federation is the club liability insurance it has arranged for. This insurance is available at a very reasonable rate but is strictly at the option of each individual club.

One rather unusual activity of the Federation is its organization known as POOF (Past Officers of the Federation). Designed originally as a social group, the POOFs are now plan-

The WALKTHRU

ning to use their membership to explain the aims and activities of the Federation to member clubs. In addition the POOFs recently assumed the responsibility for the *Oregon Federation News* and have organized a committee to assume the broad role of "editor". The men proudly wear a POOF badge, while their wives are designated as POOF HELPER.

It would certainly appear that the Oregon Federation indeed is fulfilling its purpose as stated in its Constitution: "For the encouragement and enjoyment of square dancing and its associated activities."

BADGE OF THE MONTH



Round dancing certainly has established its permanent place in the square dance field, and today there are many people interested in this phase of our activity.

One such club whose first love is couple dancing meets in the South Shore Area of Eastern Massachusetts and apropos to the locale the club members, voting on a club name, selected South Shore Round Dance Club.

The badge was designed by the Club's round dance teachers and is quite unusual and lovely. Made from aluminum it is cut in a circle with a hollow center and features a man and woman in closed dance position silhouetted in the middle of the badge. The name of the club and the member as well as the dancing figures are etched in silver to stand out against the black background.

The WALKTHRU

TO DO DEPARTMENT

A HANDY CARRYING CASE FOR COFFEE URN

ATENTION ALL CRAFTSMEN (and women). Here's a dandy case for carrying that 75-cup coffee maker to and from your dances, plus 75 to 100 paper cups in the same container. It is made from masonite and is fairly inexpensive to produce and simple to construct, at least that's what the designer Fred Hauser of Los Angeles, California, tells us.

His instructions and diagrams follow. By reading through them, you'll be able to make a list of the supplies you will need. Perhaps you'll already have some of them in your own home workshop.

1. Cut the sides, ends and partition for the case from masonite. You will need 3 pieces 24"x12" and 2 pieces 24"x15½".

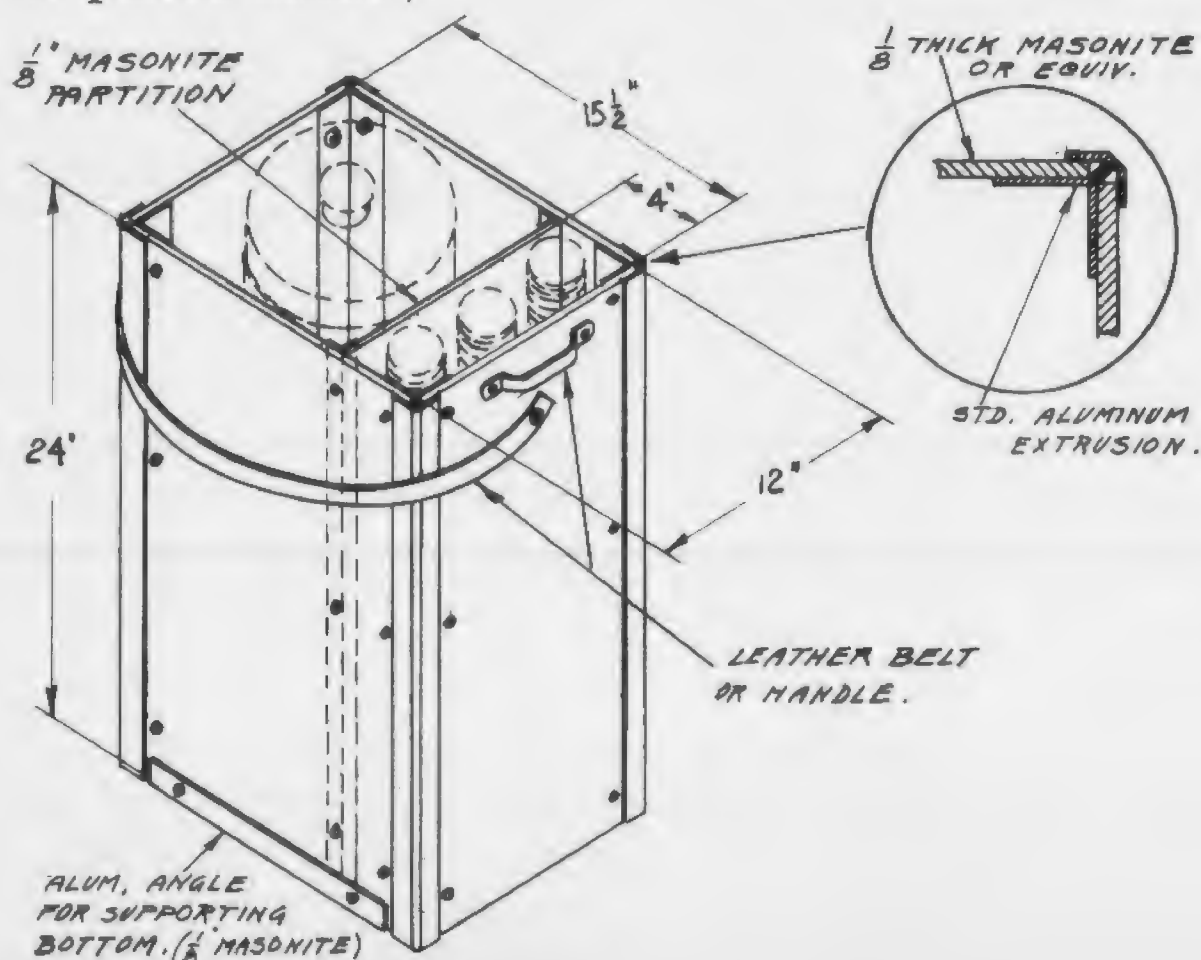
2. Cut the bottom from masonite, 12"x15½".

3. Cut 4 aluminum extrusions 24" long.

4. Cut 2 aluminum angles (appx. 1"x1") 24" long.

5. Cut 2 aluminum angles to support bottom 12½" long.

6. Attach corner extrusions and angles to sides using No. 4 round head machine screws, ¾" long, and nuts. Use ⅝" drill. (Nuts should be placed inside.)



7. Drill ⅝" holes in ends and partition.

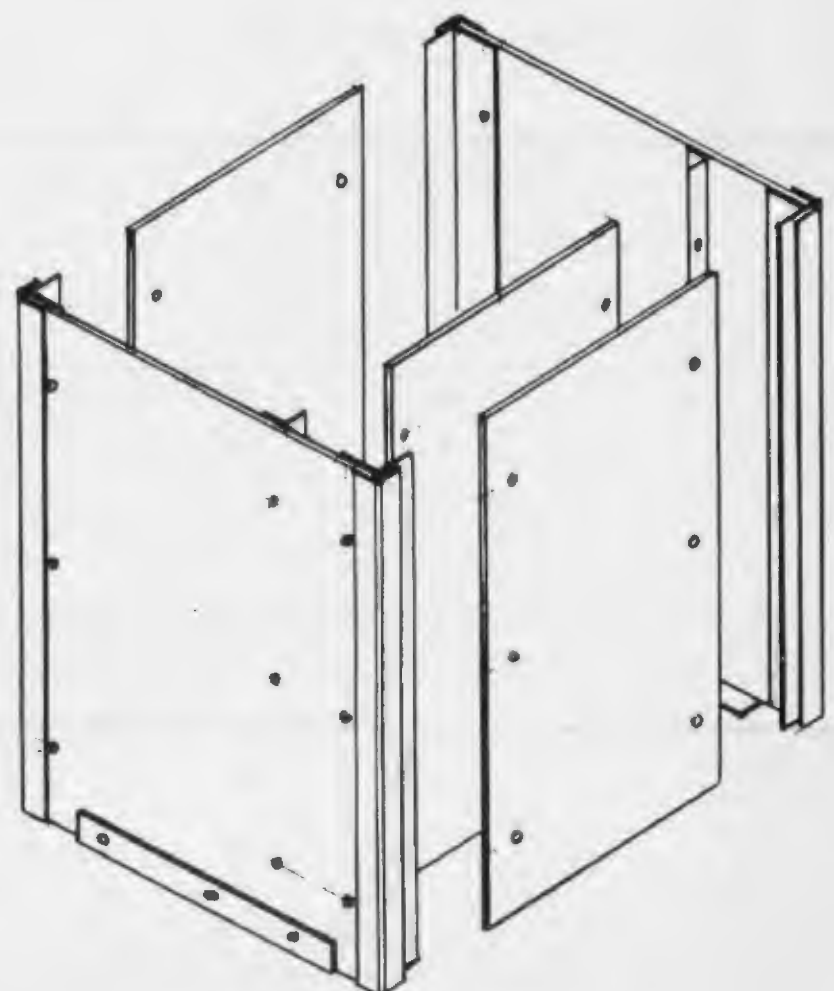
8. Assemble and transfer holes from ends and partition to respective extrusions.

9. Remove bottom angles and mount bottom masonite sheet.

10. To prevent wear, fasten two wooden boards, approximately 1"x2"x12" long across the bottom.

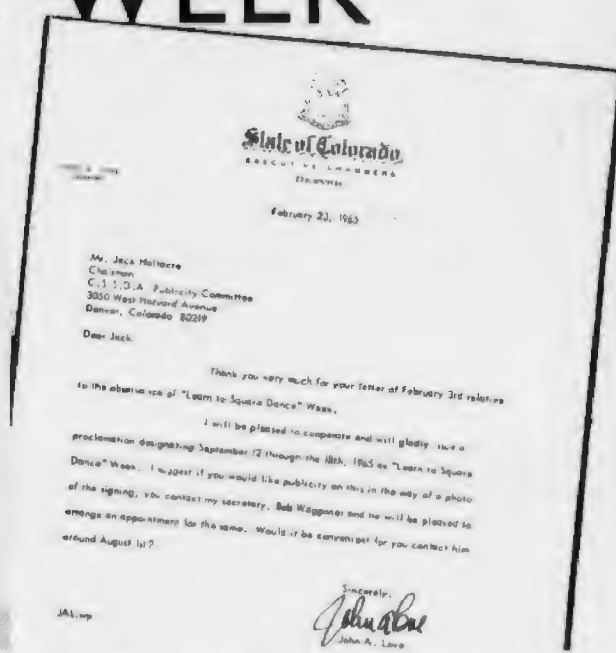
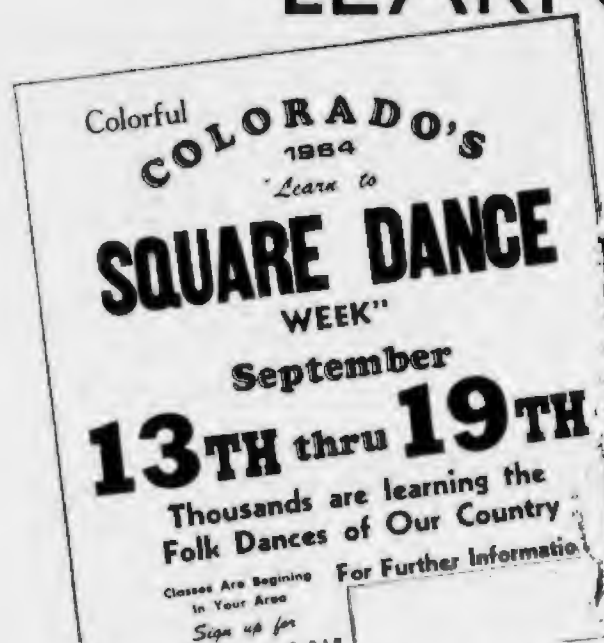
11. Case may be carried either by handles mounted on the sides or by a leather strap. Our model makes use of a discarded leather belt fastened with No. 8 machine screws, ¾" long and nuts and washers.

When completed, the small section of the case will hold three stacks of 8 oz. paper cups, or four stacks of 6 oz. paper cups.



EXPLODED VIEW

Publicity Campaign Plays Major Part in "LEARN TO SQUARE DANCE WEEK" IN COLORADO



AS A PART of their "Double the Dancer" program, the Colorado State Square Dance Assn. has, for the past 4 years, put on a very successful publicity campaign to recruit dancers for the new fall classes.

The Publicity-Public Relations Committee of the association is made up of a Chairman, appointed by the State President, and two or more Co-Chairmen from each area. In early spring this Committee contacts the State's Governor for a date to proclaim "Learn to Square Dance Week." Usually this falls on the second or third week in September, coinciding with the start of beginner classes.

After the date is established, each area is notified thru Committee Co-Chairmen and urged to concentrate local publicity towards the chosen dates. Co-Chairmen then contact callers' and dancers' organizations in their areas prior to the first Committee Planning Meeting in April.

A general brochure aimed towards beginning classes is assembled and ordered printed. Copies are made to distribute to each area and have space at the bottom for local Councils, divisions of the State Association, to list 'phone numbers of the Coordinating Committee which maintains a list of classes starting.

In the first meeting of the Publicity Committee a budget is discussed and a drawing account set up to cover the year's expenses. This also provides an operating outline at which to aim Committee plans. In succeeding meetings plans are further discussed and in the final meeting (in July) before Learn to Square Dance Week, plans are finalized and material and brochures distributed for the areas' use.

The Committee Chairman, thru letters and

contact, keeps all areas informed of plans as they develop. Each Co-Chairman has a standard outline of what radio, TV and newspapers require for news releases and they continue to keep their contacts current for the "big push." In 1965 the Committee was able to arrange with the Publicity Director of a local supermarket to cooperate with publicity in their advertising. A cut of square dancers was included in their "People on the Go" series and covered billboards, TV spots, store posters, as well as newspapers.

A Kick-Off Dance is held just prior to Learn to Square Dance Week. It is held in the most public place possible and is MC'ed by the local Callers Assn. President, with plenty of room and no charge to spectators or dancers. Either area Councils or a local club sponsors. Local dignitaries—the Mayor, etc., are invited by personal letter. The Governor is invited by the Committee Chairman. All callers are urged to take part and a personal invitation is sent to local club presidents. Here is where the General CSSDA brochures with local 'phone numbers are passed out to non-dancers. Special invitation to the Press is recommended.

It is considered very important to bring both clubs and callers sponsoring classes into the act and to keep lists of classes updated. It is also important to make sure no Committee member makes recommendation as to the "quality" of clubs or callers. The whole operation is geared to be strictly without bias.

A Publicity Scrap Book is maintained by the Committee and each year engraved plaques are presented to area Councils with the most publicized word on local Learn to Square Dance Week efforts, including TV and radio spots.

SQUARE DANCERS are PEOPLE!



By Dr. Palmer T. Boeger — Ada, Oklahoma



HAVE YOU EVER STOPPED to think that a square is made up of 8 personalities? Each one of these 8 people has his own particular reason for being in square dancing. And each one of them may stop square dancing if the wrong circumstances should confront him. It seems that now, when square dancing has turned down a bit in the attendance and enthusiasm of its crowds, it may be appropriate to discuss the people who dance.

Looking around in the set, here is about what you will find. Man number one takes dancing seriously; he is tense. His taw can't understand why he is so tense. She believes that square dancing is the only possible recreation. Man number two is the go-go sort; he carries a whistle and declares that 3 minutes is enough of a break between tips. He and his taw often go to 3 dances a week and may drive 70 miles to a dance. Man number three is quiet, inarticulate, new, half-frightened. Man number four prefers to sit and complain of how hot and tired he is.

Who are these people? They are typical of the people you and I dance with in our clubs, the Common Joes and Plain Janes of square dancing. Some of these personalities try our individual patience — but without them we may find ourselves segregated, an isolated little bunch without a club.

Are these people worth our time in patience and consideration? It depends on how we regard square dancing. Is square dancing a set of maneuvers? Or is it more than that? Is it, perhaps — people? Can we upgrade the laggards a little? Are only the most able worth our time? If we believe that then we are guilty

(The above material is based on an address by Dr. Palmer Boeger to the College of Square and Round Dancing in November, 1964, and printed by special permission. Editor)

of parading a false pride which has no place in square dancing. We boast that square dancers are the finest of people but are the finest of people necessarily the best dancers?

Many dancers never come to an institute nor have they heard of Sets in Order. Their concept of square dancing is quite different from that of those who do attend institutes or read Sets in Order. Many of the Common Joes do not know enough about their recreation to know who the leaders are. Does this make them any less worth our time?

These casual dancers do not wish to worry about the newest calls between tonight's dance and the next one. Nor do they want to chase around to extra club business meetings, serve as party hosts, etc. Many just don't want to be responsible for being some place and doing something regularly at a given time. They are short on what we call loyalty.

Loyalty Important

Loyalty is what a square dance club needs most from its members and members often fail to show it. But should we ignore Common Joe because he behaves this way?

We boast how friendly we are. One evening a couple that had collected a class of beginners took their people, whom they supposed to be reasonably ready, to a club dance. They were admitted but told that they should form their own sets at the back of the hall. They walked out of the hall. Square dancing lost a little that evening because some club members forgot that square dancers are people!

None of us is willing to admit that these things happen. We all welcome the newcomer but we don't want him in our set this time. Why do we act this way? Is it because we take pride in doing another dance without an error? Must we *win*, even if we trample over Joe and Jane to satisfy our egos?

Why not look at it the other way and consider how we can raise Joe a small notch. We can begin by putting our best teachers on the beginners. In the teaching profession, at which I earn my living, we know that we must put our best teachers on the Freshmen. They must keep their feeling for the Freshmen because to lose that touch is to lose much of the teacher's effectiveness.

It follows that square dancing needs a continuous and deliberate effort to develop leadership. The caller is a recreation leader who is in a position to inspire dancers. Inspiration at a few points in his dancing may be important in keeping Common Joe around. My taw and I will never forget the "lift" that Dorothy Shaw and Jane Farwell, both truly unforgettable personalities, gave us. Something like the UCLA Leadership Conference for callers of the last two years, with its emphasis on human relations, could be valuable to our leaders, but care must be taken to keep the programs meaningful.

Now Hear This!

Our club members should be encouraged to read *Sets in Order*. Common Joe needs the repeated admonitions to smooth dancing; seasoned dancers may benefit from the reminders

that square dancing is a recreation. We can urge Joe and Jane to attend an institute. Even one such experience would greatly broaden their perspectives.

Tolerance, Patience, Humility

We must do what we can to improve our appreciation of people — square dancers as people. It may take some effort. We must practice tolerance, patience and a little humility. We must never tell Joe to go to the rear of the hall and dance by himself. We must accept him as he is and try to make things better for him so that he can improve.

Many Joes and Janes never will be anything but casual dancers. To sneer at them is utterly out of character with the nature of square dancing. Square dancing must be accepted as a fun recreation and we should keep it a bit amateurish if only because most of us can't ever be anything but amateurs.

We may have to modify our ambition a little. Perfection is for professionals. We must not be so intent on our recreation as to blindly run over the average dancers among us. Square dancing needs them; they are the recruiting ground from which loyal square dancers grow. Above all — they are people — and entitled to consideration as such.

WHAT CAN WE HOPE FOR ^{IN} THE FUTURE of ROUND DANCING?

(An Instructor's Point of View)

By Forrest and Kay Richards — San Leandro, California

TO us, Round Dancing is a very important part of the Square and Round Dance Movement. We love Square Dancing — and we love Round Dancing, too! And, because we know that Round Dancing has given hours of pleasure to many people in the past, we believe that it can continue to do so in the future.

Anyone who has been round dancing for any length of time — say ten years or more —

Forrest and Kay have long been leaders in the round dance portion of the great square dance activity. Their views on this phase of the activity reflect much thought and experience.

is well aware of certain changes in the activity during its growth period. Change is inevitable; there can be no progress without change of some kind — but — changes *can* occur without progress. Changes, material-wise, can be effective and good if governed by judgment — and this judgment made after taking full cognizance of the basic philosophy of the movement.

Perhaps, however, before proceeding further, it might be wise to set up *goals* — goals *understood* and *desired* by all who round dance — dancers and instructors alike. Before setting up these goals, it should be pretty well established

that the *philosophy* is the *same*. Group thinking allows for individual differences and varied opinions in certain specifics — but — the *general philosophy* must be the same.

So — if we are to set up goals, let us attempt to paint a picture of what we should wish for in *future round dancing* — whether or not our medium smacks of Rubens, Corot, Picasso, Dali — or “OP!”

These things, then, we should hope for in the future of Round Dancing:

1. Cooperation and communication between R/D leaders, all imbued with the philosophy and desire for perpetuating the movement (square and round) as a whole.

2. More and more people round dancing (and square dancing!).

3. That *all* R/D leaders would be persons of integrity, of high ideals — those who are (even outside of square and round dancing) looked up to in their own communities as folks with outstanding qualities of honesty, decency, cooperativeness — with, of course, a large portion of humility thrown in. We can never overlook nor discount this ever-present *identification factor* which, in the long run, has so very much to do with progression and duration rather than decadence.

4. Teachers qualified academically — with full knowledge of subject-matter and techniques for imparting such knowledge. (All instructors should be “qualified,” to be sure; but we should like to see truly *experienced* teachers conducting *basic* or *beginners’* groups. Far more skill is required in this area: a greater variety of techniques, a proper disbursement of encouragement, empathy, and just plain “know-how” is paramount during this introductory or orientation period. A *good* teacher usually “graduates” 80% or more of the original group at the end of 18 to 20 weeks. And, many of these people will become the “experienced dancers” later on.)

5. As regards material, we would hope for interesting dances in *any* level — easy, intermediate, or advanced — which “fit the music and melody-line.” And, may that music be of true tone — neither flat nor distorted in its pressing; likewise, the descriptions clearly written and discernible, leaving no room for misinterpretation. There is much greater emotional response and, we believe, a greater satisfaction

in this sort of rendition — than just doing steps to music because it is the “newest routine,” the “most challenging,” or for any other reason. Dancing without emotional response is just not dancing!! Again, concerning material, we should like to see most of the same dances used nation-wide. (Personally speaking, we have a great many visitors from outside our state and community — and — what a pleasure it is, for them and for us, when the program is such that our visitors can participate in a major part of it.)

6. And, of course, we should like to see *friendliness*, *enthusiasm*, and *empathy* evident upon the part of the dancers — a cooperative and unified spirit. (Dancers will *never* demand to be taught something they have never encountered, seen, nor heard about. Leaders working together for the perpetuation of the movement *can control this*.)

Now, perhaps in the painting of this picture, there may be some portions missing in its composition; but, since this is a movement — a moving, dancing picture — they can always be added.

We might say — just in passing — that we do see rhythms other than the two-step and the waltz being used in round dancing. To what extent — and *how* these newer (newer to Round Dancing, that is) rhythms are used is of prime importance. *Leadership*, *judgment*, and *subscription* to the acceptable *philosophy* would affect and govern the inclusion and extent of that inclusion.

Regardless of the framework, regardless of the basic principles and the subscriptions involved in the inception of any activity, the maintenance is still determined and influenced by the people — with their human strengths and weaknesses — who remain in the activity or who are attracted to it. Because of this, all of us — leaders and dancers alike, must *always* keep in mind that:

1. Round Dancing is a part of the Square Dance Movement.

2. Round Dancing is a *recreational* activity.

3. Round Dancing is *non-competitive*.

4. We *all* have an obligation to help perpetuate the movement — by contributing, in any way possible, to the dancing pleasure of *others*!

SQUARE DANCING IS FOR EVERYONE

Roy and Betty Wilmoth kneel inside the circle made by Regan's Ranch Hands and their square dance friends.

A SOLID BUT ALSO burgeoning evidence of what a square dance association can contribute to a community is being proved in Memphis, Tennessee, as reported by dancers Bill and Elsy Johnson.

Handicapped, Inc., is a Memphis organization that provides recreation for handicapped people. Last summer the Oak Park Promenaders Square Dance Club visited some of these folks to put on an exhibition for them. Square dancing being what it is and having been presented in such a joyous fashion, the audience expressed interest in participation.

At first it was thought that the group might be incapable of square dancing, but it was decided to give the project a try—and it works!

Here the Greater Memphis Square Dance Association stepped in and agreed to sponsor a program to provide dancers and a caller to work with the handicapped every Tuesday night. Roy Wilmoth was selected to represent GMSDA and to work out all the arrangements with Handicapped, Inc. There are 21 clubs in the association and each one takes a turn. Both callers and dancers donate their time.

Regan's Ranch Hands was chosen as their name, in honor of Handicapped, Inc., director, Mr. Paul Regan.

It's hard to tell who gets the most from dancing together, the association folks or the handicapped dancers. Regan's Ranch Hands choose a regular dancer as their partner so every square is half and half. This is necessary for support and help. Some of these people

Who has the most fun? The patients or the visiting square dancers? Photograph of an association project paying off in dividends of happiness.



have mental defects and one boy has only one leg—an artificial one works fine for him. The laughter and gayety brewed up in the hall on Tuesday nights is a joy to experience.

Recreation majors from the local university have come as observers and a group from Chicago is coming to study the program.

Their present hall, furnished by the City Park Commission, is fast being outgrown and GMSDA kicked off a fund drive for a larger building by donating all the proceeds of a big city-wide square dance. Then came the wonderful news that \$175,000.00 was being donated and that the \$600.00 previously raised could be spent on the "extras." Altho' the donor of the large amount remains anonymous, it was made known that it was thru the square dancers and their work that the donation is being made.

Mr. Regan reports that the dollar value of this program for the last 4 months of 1964 was \$2,000.00 but the dancers all know that the dollar value is not the real one here. Each person helping feels proud and blessed for being able to spread happiness among these less fortunate ones by sharing our wonderful hobby. And the Memphis association may take credit for an association project well done.



STYLE SERIES:

TAKE A LOOK AT SPIN THE TOP

OF THE GREAT VARIETY of recent square dance inventions, one, Spin the Top (S. I. O. April 1965), seems to have received considerable dancer acceptance. The fact that it can be comfortably executed in eight steps makes it one of the rarities in modern day choreography.

Like so many movements, there is a tendency to work with Spin the Top in only its simplest, most apparent form; i.e., two facing couples do sa do to an ocean wave, etc.

To clear the situation a bit for some who have had trouble with Spin the Top when it was presented to them in something other than the above form, let us first look at the definition.

Spin The Top

by Holman Hudspeth, Detroit, Michigan

From an ocean wave line of four people facing in alternating directions, outside couples will turn half way around. While the centers are turning, the outside two people move forward one-quarter of the way around and join the other two in another ocean wave line of four, at right angles to the former line.

Let's take our regular two facing couples,



do sa do them into an ocean wave line (1) and then add one slight movement. Let's have them do a nose-to-nose sashay so that they are still in an ocean wave but this time the ladies are on the outside—the two men in the middle (2).

This is often the position dancers will find themselves in when moving Dixie style to an ocean wave. Now, following the same definition, let's go into a spin the top. The two





in the center release hand holds and turn with the person on the outside halfway around (3). The center two — this time the ladies — take a hand hold while the outsides, this time the men, are ready to release hand holds with those in the center (4). Those on the outside begin to move in the direction they are facing while those in the center move their two hand star in the opposite direction (5). The centers continue to move until they have gone

three-quarters around while those on the outside move forward one-quarter (6) to end in an ocean wave line (7) that is at right angles to the original starting position.

Of course, this is obvious to those who have worked the movement from every conceivable setup but now that Spin the Top has been added to the Sets in Order Basic List of movements (Basic 27), we thought it would be appropriate to take a second look at it.



THINKING OUT LOUD

Subject = Squares and Rounds

By Herbert Lanks — Jenkintown, Pa.

LET ME PREFACE these remarks with some facts about myself so that the reader may be in a position to make the allowances for whatever prejudices I may entertain, altho' I think our friends would support the contention that my wife, Gladys, and I are equally interested in both square and round dancing. We give special attention to round dance instruction. We belong to six or eight square dance clubs, all of which give at least a third of the time to round dances, some even more. We attend at least two square dance clubs (with rounds) a week and at least two conventions a year.

I have been deeply interested in the sociological aspects of the modern square dance movement since its inception, besides being a participant. I am old enough to have done the old-fashioned square dancing in the back country districts of the East, picking it up again at the beginning of the modern movement after a hiatus of a quarter of a century. I am interested in the perpetuation of the present-day movement but I am concerned at its slow rate of growth. The progress leaves me unimpressed.

Right here in the Philadelphia area I have seen at least a half dozen square dance clubs disappear from view, several of them among the oldest and most active. Perhaps there have been as many new clubs formed, I am not sure. But that is not quite the kind of progress I would like to see.

In one sense that stark disappearance of these several flourishing clubs may have been a temporary blessing in disguise because it startled several square dance leaders into realizing that we cannot have clubs grow simply by stealing members from each other. As a result square dance classes have recently been formed by a number of clubs with the idea of their being feeders to the clubs to combat the inevitable percentage of losses.

Unfortunately, it is not today as it was in the old days when by watching alertly from the sidelines a couple could drop into fourth position in a square and be "pulled thru"

when their turn came to be active. Even old-timers have a problem just keeping up with the constantly evolving new "basics."

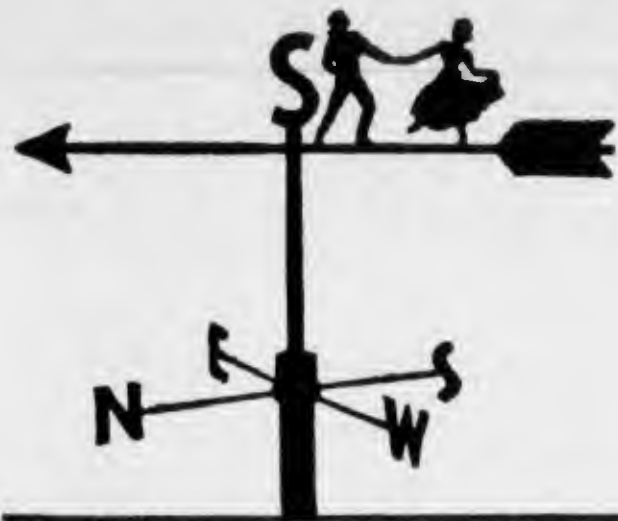
Now I will "stick my neck out" at the risk of being guillotined by the avid round dancers by saying that "round dancing is and must remain the legitimate offspring of square dancing." I know that there are round dance clubs today which rate square dancing a poor second, but I doubt if there is a single round dancer who was not first introduced to his preferred type of dancing thru square dancing itself. And I think this must always remain so. If it is difficult to "jump into" square dancing today it is even more difficult to "jump into" round dancing. In addition there are somewhat differing values to each.

One of the values in which square dancing excels is sociability. In square dancing you are four couples intimately enjoying the dance together, depending upon each other for successful accomplishment. Hence this sociability aspect of square dancing will always have to be depended upon to gain numbers of new recruits.

I will now "stick my neck out" at the risk of being guillotined by the square dancers and state that perhaps the esthetic values of round dancing may be of a somewhat more disciplined order than the esthetic values of square dancing. Round dance routines are obviously more disciplined to grace and beauty and less attuned to the sociability aspect. There is perhaps more of the performer's art inherent in round dancing. Probably round dancers are conscious of this and it might be a contributing factor in causing some few round dancers to view square dancing somewhat indifferently after they have become expert round dancers.

Round dancers attending a square dance and sitting alongside until the rounds come up between square dance tips is not quite the same as square dancers reluctantly sitting out rounds which they cannot do until the next

(Please turn to page 60)



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Hawaii

Plans are firming up for the big Second Aloha State Square Dance Convention at the new Honolulu International Center Arena and the beautiful Princess Kaiulani Hotel on October 8-10. Chuck Raley from California and Ivan and Aileen Pierson from Washington State will handle square and round dance chores, respectively, along with Hawaii's own talent. A full program of dancing, clinics, workshops, a style show, after-party, banquet and breakfast makes up the agenda. For information write Bob Morrison, 511 Ilimano St., Kailua, Oahu, Hawaii.

—Jim Goetting

Hawaii Federation of Square Dance Clubs and the Callers and Teachers Workshop have put out a Learn to Square Dance and Round Dance brochure which tells something about the activity and where to find classes.

Pali Press of Kailua recently ran an excellent story about the Pali Twirlers and their caller, Dick Weaver. A photograph of dancers in action illustrated the story.

Nebraska

On July 17, in front of the grandstand at the Platte County Fair in Columbus, square dancers took the limelight under the direction of Harold Bausch. The Grand March began at 8 P.M.; intermission entertainment was by the George Bolt's Waltz Quadrille of Omaha.

Harold's Squares of Columbus consists of 70 couples from 25 different towns in Nebraska. The club evolved from the first class taught by Harold Bausch and some of the original members are still aboard, having just celebrated a tenth birthday with the club on August 15. This is the group which sponsors the Mid-State Square Dance Festival each spring and which also originated the Official Night Owl Dances, where dancers sashay thruout the night. This year's Official Night Owl Dance will be held on September 5 at the Columbus City Auditorium, 9 P.M. to 5 A.M.

On September 25 the Second National Night Owl Dance will be in the charge of Lil and

Harold Bausch of Leigh, in conjunction with the 5th Mid-Central States Square Dance Convention. The two events will both be held in the Civic Auditorium, Omaha. Omaha Callers Assn. sponsors and callers from a 5-state area will participate. The Gene Arnfields of Skokie, Ill. will present an afternoon round dance workshop while Harold Bausch will perform similar duty for a square dance workshop. Margaret and George Bolt are directing the Dudes and Dames exhibition group which will perform at the evening session. The Kermit Knudsens will handle the round dance program at the National Night Owl Dance which will follow the scheduled program of the convention.

—Arlene Lapham

Kansas

Square dancing in Topeka during the summer benefited from the sponsorship of one of the large shopping centers, which presented dances in their air-conditioned mall. At each dance some 12 to 20 squares were present with local callers doing the calling.

—Betty Coppinger

Wisconsin

Item for the square dancers' Sets in Order Calendar is the 5th Annual Oktoberfest in La Crosse on September 29-30, October 1-3. Featured callers will be Milt Thorpe, Wally Schultz, Johnny Toth from Wisconsin plus Sam Mitchell from Michigan; Frank Lane from Kansas; Jerry Helt from Ohio and Vaughn Parrish from Colorado.

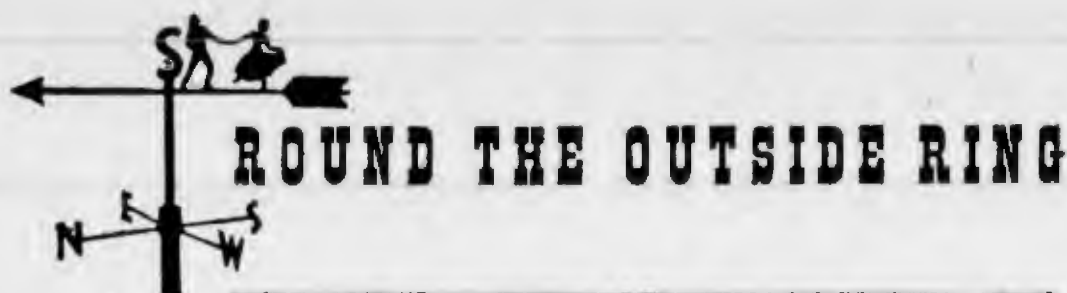
Ohio

New officers of the Cleveland Area Callers Assn. for 1965-1966 are: Ron Schneider, President; Betty Hosken, Secretary, and Ben Jaffe, Treasurer. Bob Howell is the retiring President. The callers group had a family picnic during the summer and were planning to put on daily demonstrations at two area fairs in August.

—Stan Burdick

Minnesota

About 1800 dancers attended the 14th Annual State Convention at Willmar June 18-20. Next year the Convention will be held at Thief



River Falls, 300 miles north of Minneapolis.

Newly elected officers of the Square Dance Federation of Minnesota, who took office on July 1 are: "Doc" Clare Hamilton, President; Chuck Porter, V-P; Thelma Griep, Recording Secretary; Bob Feeley, Corresponding Secretary; Lee Newton, Treasurer; Mable Pierce, Historian; and Grace Taft in charge of Publicity and Advertising.

Ontario, Canada

The Stetson Strutters Square Dance Club of Ottawa is planning its 2nd Annual Upper Canada Capers to be held Sept. 17-19 at the Skyline Hotel, Brockville, Ont. Featured on squares will be Earle and Jean Park, Art and Isabel Wilson; on rounds Gerry and Peggy Mace. For registration, write to Millie McBride, Registrar, 272 Mountbatten Ave., Ottawa 8, Ont.

October 23 will be the date of the Whirling Wheels Club's 2nd Annual Beacon Round-Up. The affair will be held at the Beacon Motor Hotel, Jordon Harbour, Ont., with Ham Wolfrain and Jim Graham of Toronto sharing the squares. The John Wrights will coordinate the rounds and Laura and Lou Truesdell will sponsor the fashion show. Further word can be had from Fred Good, 4 Jardine Pl., Toronto, Ont.

Quinte Twirlers Square Dance Organization is a group of five clubs which are very active in the Belleville, Ont., area. Callers brought in for special dances have been Jack May, Frank Mayerske, Bob Page, Max Forsyth, Earl Johnston, Earle Park, Sam Mitchell, Martin Mallard, Thord Spetz and Les Gotcher. Plans have been laid for an ambitious recruiting program for the fall classes with an opening "Fun Night" on September 20.

Indiana

Martinsville in Morgan County will be the scene of the 6th Annual Fall Foliage Festival October 8-17. On October 8 at 8 P.M. a western style square dance will kick off this year's festival. The dance will be held in the National Guard Armory with midwest callers at the mike. The square dance is one of the most colorful events of the week in Martinsville and visitors are invited to enjoy the other events, as well as the gorgeous leaf colorings of fall. Write Maxine Naugle, RR #3, Box 230,

Mooresville, Ind., for more details.

Max Forsyth of Indianapolis and Bill Peterson of Detroit, Mich., will headline the Potawatomi Pow-Wow Weekend at the Potawatomi Inn in Pokagon State Park near Angola on Nov. 12-14. Frank and Phyl Lehnert from Ohio will do the rounds. For further information, contact C. Peterson, 9216 Dixie, Detroit 39, Mich.

Oregon

Current officers of the Oregon State Federation are Mick Nogle, President; Frank Kale and Ken Wollenweber, Vice-Pres.; Rosemary Williams, Recording Secy.; Joan Davis, Corresponding Secy.; Cecil Grantham, Treas.; and Denny Secrest, Membership Chairman. Dale Wilber is chairman of the Federation-sponsored State Square Dance Week, Sept. 20-25 inclusive.

Idaho

The Promenaders of Idaho Falls invite those dancers en route to the Knothead Jamboree at Yellowstone Park to attend their annual Trails End Dance. It will be at the Armory Building on September 3 with Bill Brandon calling.

—Mrs. Kendall Magill

Pennsylvania

The 4th Delaware Valley Square Dance Convention will be held at the Bellevue-Stratford Hotel in Philadelphia on September 24-25. An imposing roster includes Max Forsyth, Al Brundage, Curley Custer, Bob Fisk, Sam Mitchell, Johnny Hendron, Chuck Donahue, Decko Deck, Dick Jones, the Manning Smiths, Wayne Wylies and Jules Billards. Mrs. Lloyd Zimmerman, 745 Fairview Rd., Swarthmore, Penna. 19081 is the lady to write for specifics.

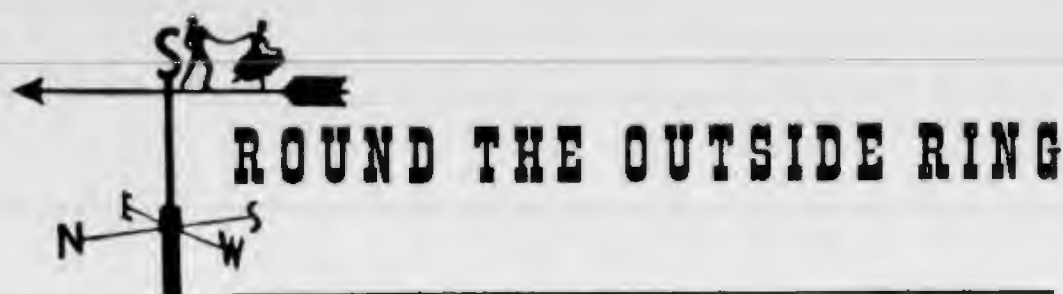
Massachusetts

Bay Path Barn at Boylston will present a Labor Day Special on September 6 with Chet Smith calling. Chet will perform again on September 18 and Ben Baldwin of Illinois on September 25.

California

It's election time in California and new officers for the various associations are as follows: A-Square-D (Los Angeles) — President, Vic Esworthy; Vice-Pres., Frank Banman; Secy., Helen Wayland; Treas., Joe Moncrief. Two carry-over members of the Board are Bill Barton and Cliff Ramsay.

San Diego Square Dance Assn. has President, Ted Kasinak; Vice-Pres., Dale Lovell; Secy., Frank Myler and Treas., Maria Fielding.



An installation dance was held on June 20.

Northern Calif. RDTA tabbed Clark Smith as President; Ted Gerz, Vice-Pres.; Peggy Lewis, Secy.; and Jean Hanna, Treas.

Valley Callers Assn. of Fresno has signed Ed Gilmore for a dance on September 18 to be followed by a callers workshop on September 19.

Santa Clara Valley Square Dancers Assn.'s 9th Annual Jubilee will be held at Santa Clara Co. Fairgrounds in San Jose on October 16-17. Arnie Kronenberger, Johnny LeClair, Bob Van Antwerp and Bill Castner will be the featured callers.

The Palm Springs Annual Weekend in Idyllwild, mountain community above the desert town, was held on August 28-29 at Hillbilly Lodge. The weekend included dinner, breakfast, sleeping room and the Saturday night square dance plus an after-party in one package. Osa Mathews, regular caller for the sponsoring Circle-O Club, was featured.

South Carolina

Highlight of the 10th Annual Water Festival in Beaufort was the Square Duck Square-Up on July 31. Beaufort Squares and Rhythm Reelers sponsored to host area dancers. Music was supplied by the Thunderbirds.

—Don Wersler

Connecticut

The Connecticut Square Dance Club will hold their Interclub Dance on October 29, *probably* at the Dolan School, Stamford (this to be confirmed later.) Dave Taylor will be joining the club's regular caller, Al Brundage, at the mike. Write Web Adler, 19 Andrews St., Cornwall on Hudson, N.Y. for information on tickets.

New York

The New York City Department of Parks will sponsor dances in Manhattan, the Bronx and Queens, Mondays thru Fridays, during the month of September, winding up the summer program. Write Joe Nash at the Dept. of Parks, Arsenal, Central Park, New York City for exact locations of the dances.

Louisiana

The Greater New Orleans Square Dance Festival will be held on September 10-11 at

the Municipal Auditorium in New Orleans. Melton Luttrell and Bob Fisk will be the callers, with the Jack Chaffees on the rounds. Music will be furnished by the Rhythm Outlaws. Write to Russell Block, 312 Williams Blvd., Kenner, La. for further information.

Virginia

The First Annual Mountain Lake Square Dance Festival is announced for September 17-19 at Mountain Lake and is a complete sell-out.

—Bruce Guynn

Alabama

Dancers can respond to the calls of Dave Taylor on October 9 when the Tuscaloosa Square Dancers will have their 8th Square Dance Fall Festival in the air-conditioned ballroom of the Hotel Stafford. Advance tickets may be had from Hugh Thomas, 3207 4th Court East, Tuscaloosa.

Mississippi

Grand Squares of Jackson will present the Magnolia State Jamboree on October 1-2 at the King Edward Hotel in Jackson. Don Franklin, Selmer Hovland and the Emanuel Dumings will be in charge of square and round dancing. Workshop, after party, a breakfast are planned and the person to write is Chester Null, 2641 Brookwood Dr., Jackson.

—A. Livingston

West Virginia

Planning has been completed for the Appalachian Holiday on Oct. 8-10 at Cowen in West Virginia's mountains. Jim Brower and C. O. Guest will be on tap for the calling and the team of Thomas and Wooten will instruct the rounds. Want to know more? Write Appalachian Holiday, 2106 Stratford Rd., So. Charleston, W. Va.

—Jim Ligan

Tennessee

November 12-13 are the dates for the 3rd Mid-South Square and Round Dance Festival. The Chisca-Plaza Hotel in Memphis is the locale and callers will be Earl Johnston from Connecticut and Bob Van Antwerp from California. Rounds will be handled by Dot and Date Foster from Illinois. Registrar is B. V. Stevens, 484 Swan Ridge Circle East, Memphis.

Texas

The Second Blue Star Jubilee of Stars, sponsored by the Blue Star record people and the Houston Recreation Dept. featured callers Al Brownlee, Andy Andrus, Johnny Creel, Bob Augustin, Jo Robertson, Sal Fanara, J. P. Jett and Buford Evans. The date was August 21 at the Sam Houston Coliseum.—Lew Torrance

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September 1965

HOW ARE YOU FIXED for stars? George Elliott asks that this month and then comes to the rescue of any of you who might be low in this particular department. Star figures are important to variety and if your collection is suffering from a star deficiency at the present time, you might add some of these from George's ever bountiful notebook.

Forward eight and back with you
Now one and three right and left thru
Turn your girl is what you do
Then box the gnat across from you
To a right hand star in the middle of the square
To the couple on your right for a left hand star
Same couples center and star once more
Turn it once and a half in the middle of the floor
To the opposite pair
With the lady in the lead split that two
Both turn left single file
Side couples center a right hand star
Find old corner a left allemande

One and three half sashay
Go up to the middle and back that way
Now star by the right in the middle of the square
To the right hand pair
For a left hand star
Some couples center and star once more
Sides come along and all eight star
A right hand star in the middle of the hall
Now back by the left and don't you fall
Gents reach under and back with your right hand
Girls catch on
Now pull her thru
Go right and left grand

Forward eight and back with you
Two and four right and left thru
Head ladies chain
Turn the girl like you always do
One and three you square thru
Go four hands round is what you do
Meet the sides and circle four
Head gents break and make two lines
Forward eight and back in time
Box the gnat across from you
Pull her by
You all turn left single file
One by one that's Indian style
Girls turn in a right hand star
Boys keep going just like you are
Reverse the star, reverse the ring
Pass your partner once and don't be late
Meet once more and catch all eight
A right hand half way round
Back by the left all the way around
Now roll promenade when you come down

Promenade eight
Gents turn in to a right hand star
Gals keep going just like you are
Pass your partner twice
Walk all around your left hand lady
See saw your pretty little taw
Back to your corner a left allemande

Allemande left but not too far
Go right and left and the ladies star
Gentlemen stay right where you are
Same girl, allemande left but not too far
Go right and left and the gentlemen star
Ladies stay right where you are
Allemande left the same little pearl
Then allemande right your own little girl
But not too far
Go left and right and the ladies star
Gentlemen stay right where you are
Same girl, allemande right but not too far
Go left and right and the gentlemen star
Ladies stay right where you are
Allemande right the same little pearl
Then allemande left the corner girl
Go right and left grand

Forward eight and back with you
One and three do a right and left thru
Same ladies chain
Turn the girl and roll away
Go up to the middle and back that way
Box the gnat across from you
Face her now and square thru
Go all four hands is what you do
When you meet the sides
Make a four hand, right hand star
A right hand star on the side of the town
Now back by the left the other way round
Same couples center and two ladies chain
Turn the girl like you always do
And pass thru
A right hand star with the outside two
A right hand star on the side of the town
Now back by the left the other way round
Same couples center two ladies chain
Same ladies lead a Dixie chain
Girls left and boys right
Find old corner left allemande

Circle to the left and around you go
Partners all do paso
Her by the left and the corners right
Back to your own a left hand swing
Gents star right in the middle of the ring
Three-quarters round
A left hand swing when you come down
Gents star right three-quarters round
A left hand swing when you come down
Gents star right three-quarters round
Find old corner, left allemande

(More Elliott Stars)

Allemande left and a right to your own
A full turn around with the gal back home
Gents star left go cross the town
The opposite lady a right hand around
All the way around
The right hand lady left elbow swing
Gents star right go cross the ring
Opposite lady a left hand swing
Right hand lady right hand swing
Gents star left go cross the ring
That's your own go right and left grand

Circle eight
Reverse back go single file
One by one in Indian style
Gents step out and turn back
Girls step in behind your date
A right hand star, star all eight
Girls step out and turn back
Gents step in behind your date
A left hand star, star all eight
Gents step out and turn back
Meet your own a right hand round
All the way around
Allemande left when you come down

IT'S LEGAL

By Jimmy Huff, Lafayette, Louisiana
Four ladies chain three-quarters
One and three do a right and left thru
Then square thru five hands in the middle of the
land
While the sides roll away with a half sashay and
do a U turn back
Left allemande

SWING THRU

By Monty Montooth, Fayetteville, North Carolina
Heads star thru, pass thru, do sa do
All the way around to an ocean wave
Forward and back then swing thru
Box the gnat, right and left thru
Inside arch and dive thru, pass thru
Inside arch and dive thru, do sa do the couple
there
Make an ocean wave with the same pair
Rock up and back, swing thru
Box the gnat, now listen to me
Pull on by and swat the flea
Change hands, right and left grand

CLOVERLEAF CLUES

By Mark Bates, El Cerrito, California
Heads right and left thru
Square thru four hands
Circle four to a line
Pass thru, wheel and deal
Double pass thru
Cloverleaf, first two right and left thru
Star thru, pass thru
Round one to a line of four
Pass thru, wheel and deal
Girls in the middle U turn back
Left allemande

DECISIONS, DECISIONS

IF YOU WANT TO — DON'T HAVE TO

By Chic Burgess, So. San Francisco, California
Heads do sa do to an ocean wave
Swing thru then spin the top
Pass thru, do sa do to an ocean wave
Swing thru, then spin the top
Rock it up and back, pass thru
Bend the line, right and left thru
Then the ladies chain
If you want to, box the gnat
Star thru
If you want to, frontier whirl
If you can, single, double, triple centers in
Cast off three-quarters round
If you did, star thru
Face your partner, pass thru
Bend the line, pass thru
Wheel and deal
Centers square thru three-quarters
Allemande left

FOUR THREE-QUARTERS

By John Hall, Fresno, California
One and three bow and swing
Promenade the outside ring three-quarters
Sides square thru about three-quarters
Inside arch, dive thru then pass thru
Circle up four with the outside two
Head men break to lines you do
Go forward and back you reel
Now pass thru and wheel and deal
Center four star thru
Other four promenade the outside three-quarters
Centers square thru three-quarters man
There she is, left allemande

MARILYN'S DAISY

By Allen Lloyd, El Monte, California
Two and four half sashay
One and three star thru
Dixie daisy (fill in patter)
Inside four make a U turn back
Square thru three-quarters round
Outside four frontier whirl
Left allemande

LOUISIANA SWAP

By Jack Busche, New Orleans, Louisiana
Heads lead right and circle up four
Forward eight and back you go
Swap around you do
Go on to the next
Two ladies chain, turn this Sue
Swap around you do
On to the next, swap around you do
On to the next right and left thru
Cross trail, left allemande

SPECIAL WORKSHOP EDITORS

June Berlin	Workshop Coordinator
Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

GOOD COMBO

By Gene Pearson, Groves, Texas

Head gents take the corner, go up to the middle
Star thru, circle four, ladies break make a line
of four

Pass thru, wheel and deal, double pass thru
Centers in and cast off three-quarters round
Star thru, pass thru to a left allemande

or

Head gents take the corner girl, go up to the
middle

Star thru, circle up four, gents break to a line of
four

Pass thru, wheel and deal, do a double pass thru
Centers in and cast off three-quarters round
Pass thru, U turn back, allemande left

SINGING CALL*

I GOT MINE

By Bill Ball, Los Angeles, California

Record: MacGregor 1074, Flip Instrumental with
Bill Ball

INTRO, BREAK and CLOSER

Men star by the left hand, go full around that
way

Do sa do your lady, then weave the ring I say
*I found a hunder pounder, big and ripe and
round

I whispered to my buddy, promenade don't
slow down

Girls backtrack, same man box the gnat
Pull 'em by, left allemande, then promenade
that patch

I've got mine, I've got mine
In that watermelon patch, I got mine

ALTERNATE LINES

*Up walked the farmer's daughter, she'd hit
about 209

Snaggle toothed and knock-kneed, you
promenade the line

*The buckshot started flyin', we left the goods
behind

And speakin' of behind boys, you promenade
the line

FIGURE

Head two ladies chain, sides go right and
left thru

One and three do sa do around the opposite two
Swing star thru, go down the line you know
Swing that corner lady, three times around
you go

Left allemande, then weave around that ring
Go in and out around, then you promenade
I sing

I've got mine, I've got mine

**My buddy's got a sweetheart, but he's got
mine

***Before I reached the hog-wire fence, I got
mine

TAG

My buddy's got a sweetheart, but I've got mine

**Use this line on second and fifth chorus

***Use this line on third and sixth chorus

SEQUENCE: Intro, figure twice for heads, break,
figure twice for sides, closer

IT FLOWS

By Stub Davis, Waurika, Oklahoma

Four ladies chain three-quarters round

Two and four right and left thru

Same two do a half sashay

Heads square thru, face the outside

With that two square thru

Face out and bend the line

Pass thru then wheel and deal

Men in the middle square thru

Three-quarters round you do

Face the girls then left square thru

Face out and bend the line

Pass thru, wheel and deal

WAY DOWN

SOUTH IN DIXIE

By Chuck Raley, Lakewood, California

Heads to the right and circle up four

Heads break to a line of four

Pass thru and wheel and deal

Center four swap around

Go right and left thru, turn the girl

Dive thru, box the gnat to a Dixie daisy

Cross by the right

Turn by the left

Cross by the right

Clover leaf two by two

Center four box the gnat

Square thru three-quarters round, left allemande

SINGING CALL*

LITTLE OLD LOG CABIN IN THE LANE

By Al Brundage, Springdale, Connecticut

Record: Windsor 4844, Flip instrumental with
Al Brundage

OPENER, BREAK and CLOSER

Walk all around your corner girl, a left hand
round your own

Four ladies chain straight across the ring

Rol away, weave by one, see saw the next girl
there

Find your corner, go left allemande

Grand right and left go round the ring, until
you meet your own

Do sa do and then you promenade

*Take her dancing', then romancin', walk on
home with Jane

To your little old log cabin in the lane

FIGURE

One and three (two and four) half sashay go
forward up and back

Star thru and do a do sa do

Make a wave, rock up and back, men trade
girls turn back

Wheel and deal and then a right and left thru

Dive thru, pass thru, corner lady swing

Swing awhile then promenade your Jane

Take her dancing, then romancin', walk her
right on home

To your little old log cabin in the lane

ALTERNATE

*Take her dancin', then romancin', come on
home again

Walk her — right on home

FAST BUT EASY

JOHNNY-O-POLKA

By Ron and Mickey Hansen, Pico Rivera,
California

Record: Hi-Hat 818

Position: Open-Facing for Intro, Close pos M's back to COH for Dance

Footwork: Opposite, directions for M except as noted

Meas INTRODUCTION

1-4 Wait; Wait, Apart,—, Point,—; Together,—, Touch,—;

Wait 2 meas then step apart on L, hold 1 ct, point R toe twd partner, hold 1 ct; Step twd partner, hold 1 ct, Step twd partner on R, hold 1 ct, touch L toe along side of R, hold 1 ct while blending to LOOSE CLOSED pos M's back to COH.

DANCE

1-4 Heel,—, Toe,—; Side, Close, Step,—; Heel,—, Toe,—; Side, Close, Step,—;

In Loose Closed pos touch L heel swd with toe pointing LOD, hold 1 ct, touch L toe near R ft, hold 1 ct; Starting M's L do a swd two-step LOD; Starting with R heel repeat the action of meas 1-2 twd RLOD.

5-8 Turn Two-Step; Two-Step; Twirl,—, 2,—; (Semi) Walk,—, 2,— (to Closed);

Starting M's L do 2 RF turning two-steps LOD (Polka if desired); As M walks LOD 2 slow steps (L,—, R,—) W does a RF twirl under joined lead hands in 2 slow steps blending to SEMI-CLOSED pos; in Semi-Closed pos walk LOD 2 slow steps (L,—, R,—) at last moment blending back to LOOSE CLOSED pos M's back to COH.

9-16 Repeat Action of Meas 1-8.

17-20 Two-Step Bal L (to Butterfly); Two-Step Bal R; Roll,—, 2,—; 3,—, Touch,—;

In Closed pos step swd LOD on L, quickly close R to L, swd almost in place on L and blend to BUTTERFLY pos, hold 1 ct; Step swd RLOD on R, close L to R, swd almost in place on R, hold 1 ct; Moving LOD both solo roll (M LF, W RF) in 3 slow steps starting M's L (W's R) then touch R and blend back to BUTTERFLY pos.

21-24 Two-Step Bal R; Two-Step Bal L; Roll,—, 2,—; 3,—, (Semi) Touch,—;

In Butterfly pos step swd R, close L to R, swd (in place) R, hold 1 ct; Step swd LOD on L, quickly close R to L, step swd L (almost in place), hold 1 ct; Moving RLOD both solo roll (M RF, W LF) in 3 slow steps starting with M's R (W's L) blending to SEMI-CLOSED pos facing LOD on third step then touch L.

25-28 Slide,—, Slide,—; Slide,—, Step Thru (to Closed),—; (Vine) Side,—, Behind,—; Side,—, Step Thru (to Semi),—;

In Semi-Closed pos slide L ft fwd twd LOD (pushing with R) then quickly close R to L,—, again slide L fwd and quickly close R,—; Once more slide L fwd but do not close R, take wgt on L, step fwd and

thru on R, hold 1 ct while blending to CLOSED pos Ms back to COH; Starting Ms L do a slow 4 step grapevine ending in SEMI-CLOSED pos.

29-32 Repeat Action of Meas 25-28 ending in Closed pos to repeat dance.

DANCE GOES THRU THREE TIMES

Ending: (Semi) Fwd Two-Step; Fwd Two-Step; Vine (Twirl),—, 2,—; 3,—, Acknowledge,—; On last time thru dance end in SEMI-CLOSED pos then do 2 fwd two-steps LOD; Turning to face partner M does a slow 3 step grapevine as W does a RF twirl under joined hands in 3 slow steps then point R and acknowledge as music ends.

RHYTHM CHALLENGE

MAYBE

By Dean and Lorraine Ellis, Dallas Center, Iowa

Record: Grenn 14073

Position: Closed, M facing LOD

Footwork: Opposite, directions for M except as noted

Note: For greatest satisfaction dance in running Foxtrot style. Use long gliding steps, make "holds" definite, and close only where noted. Lead hands remain joined during entire routine.

Meas INTRODUCTION

1-4 Wait; Wait; Side, Touch, Side, Touch; Dip,—, Recover,—;

Wait 2 meas: In Closed pos step twd COH on L, touch R to L, step swd twd wall on R, touch L to R; Dip back twd RLOD on L, hold 1 ct, recover fwd twd LOD on R, hold 1 ct.

DANCE

1-4 Fwd, 2, Turn L,—; Turn, Close, Turn (to Semi),—; Fwd, 2, 3 (Pickup to Closer),—; (Rock) Side, Recover, Thru (to Semi),—;

In closed pos step fwd LOD L,R,L turning 1/4 L on last step to face COH, hold 1 ct; Continuing LF turn M steps swd twd LOD on R turning 1/4 L to face RLOD, close L to R turning to face diag twd wall and RLOD, short step diag bwd twd LOD and COH on R (W fwd on L) blending to SEMI-CLOSED pos facing LOD, hold 1 ct; M fwd LOD L,R,L (W fwd R,L,R turning 1/2 LF to CLOSED pos on last step), hold 1 ct; In Closed pos rock swd twd wall on R leaving L toe extended in place, step in place on L, step thru twd COH on R (W thru on L) blending to SEMI-CLOSED pos facing COH leaving L toe extended bwd to floor, hold 1 ct.

5-8 M Spot Turn (W Around to Closed), 2, 3, 4; Dip,—, Recover (1/8 R),—; Pivot, 2, 3 (to Semi), Brush; Fwd, 2, 3 (Pickup to Closed),—;

Assume LOOSE SEMI-CLOSED pos M does 1/2 LF spot turn (circle crab) by XLIB of R knees close together, change wgt to
(Please flip to page 43)

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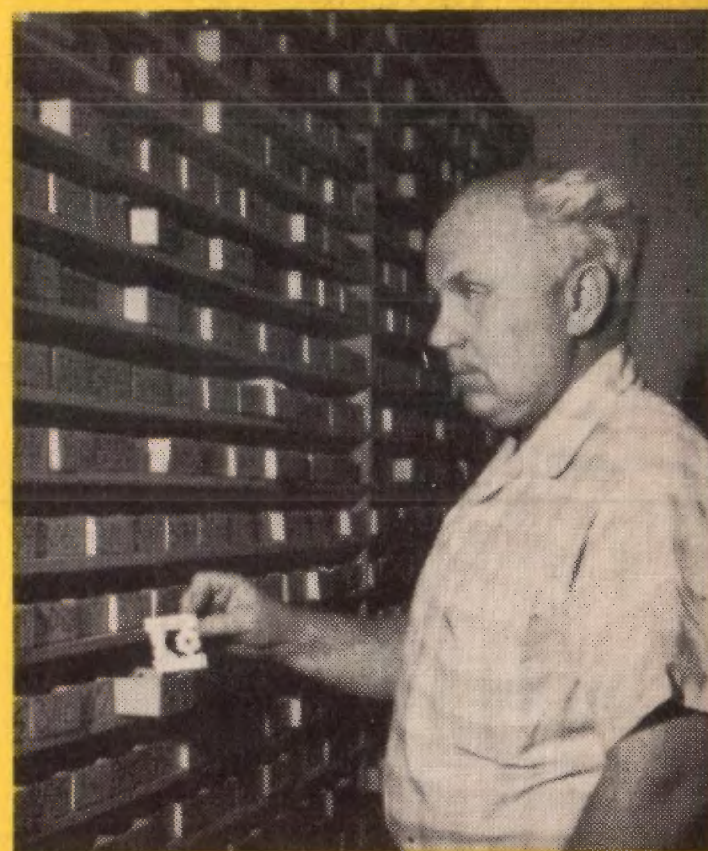


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Bill Marron checks inventory of thousands of badges that call for periodic reorders

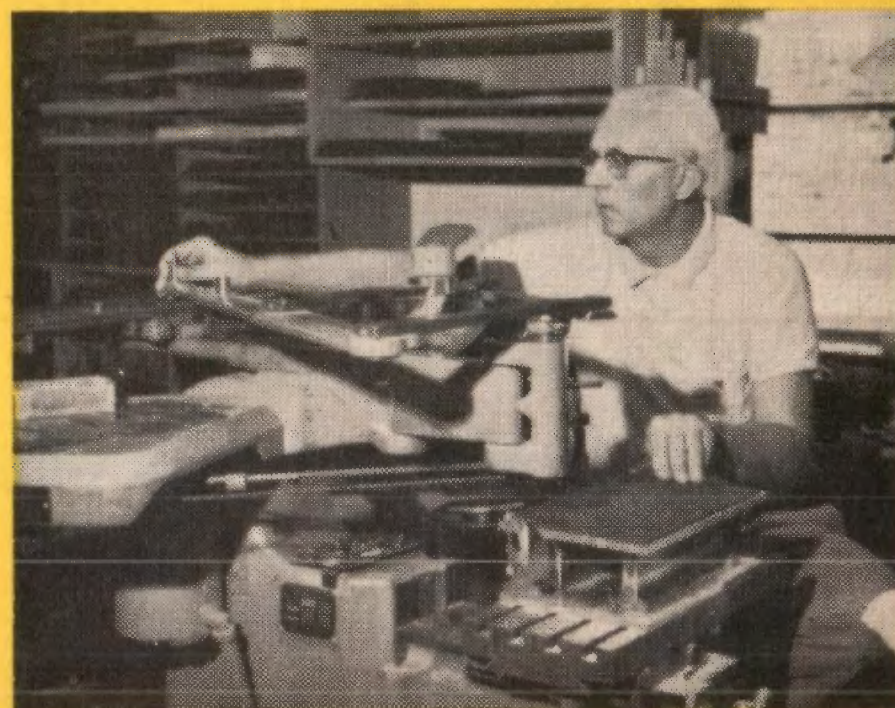
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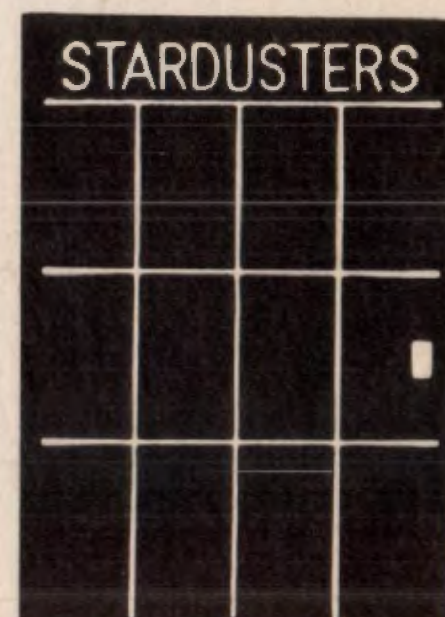


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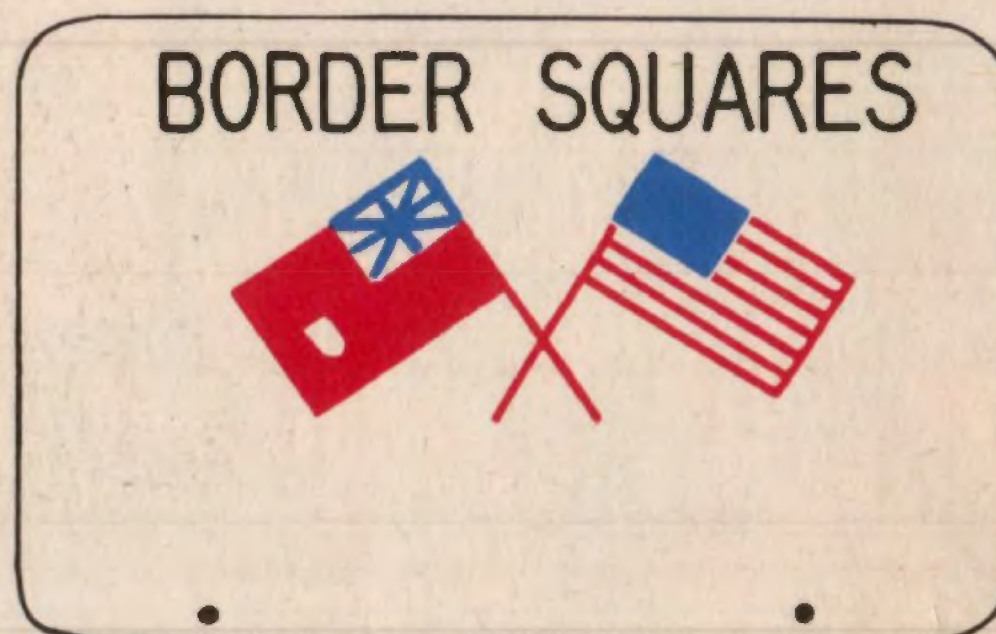
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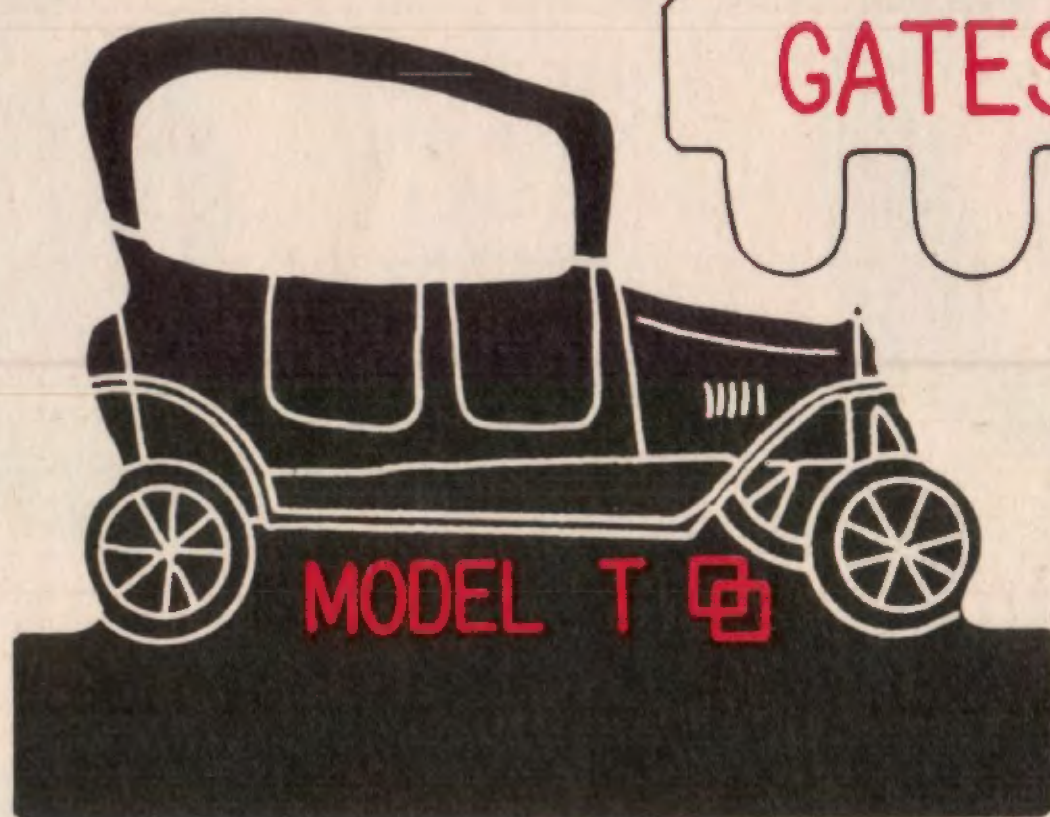
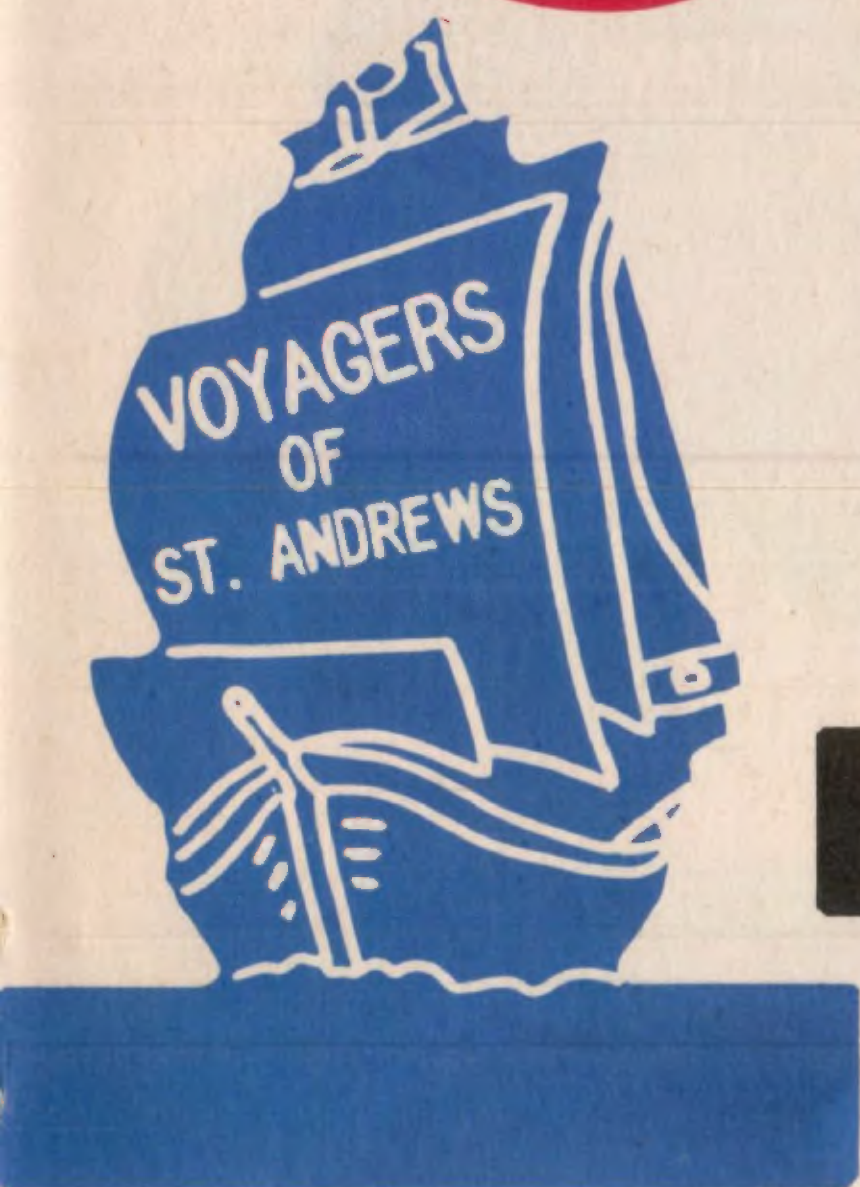


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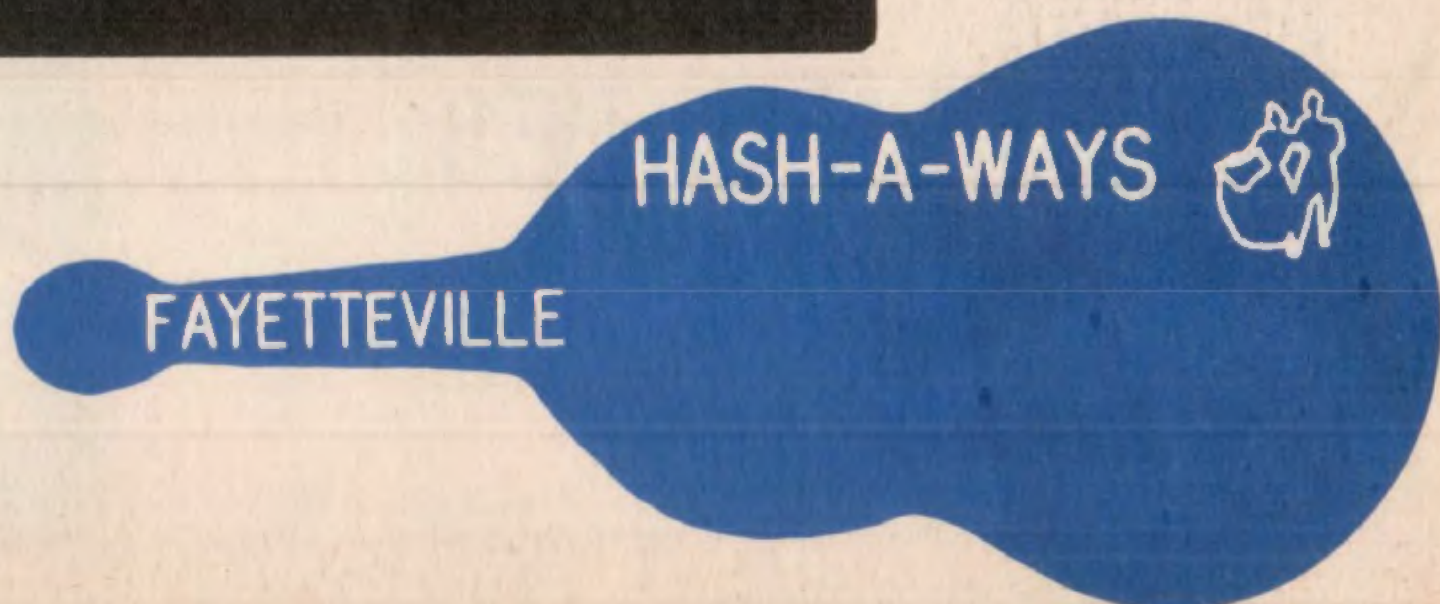
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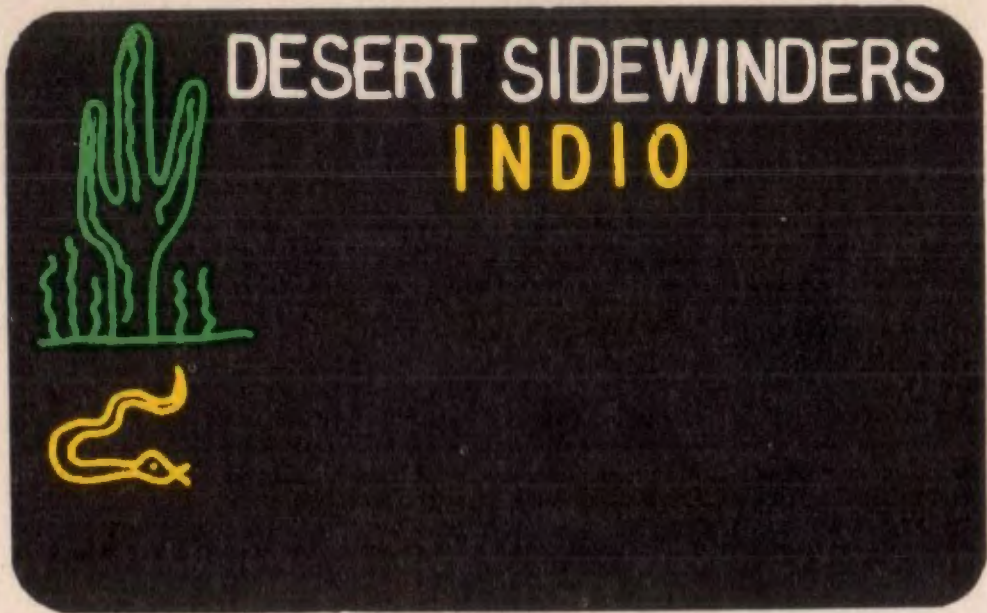


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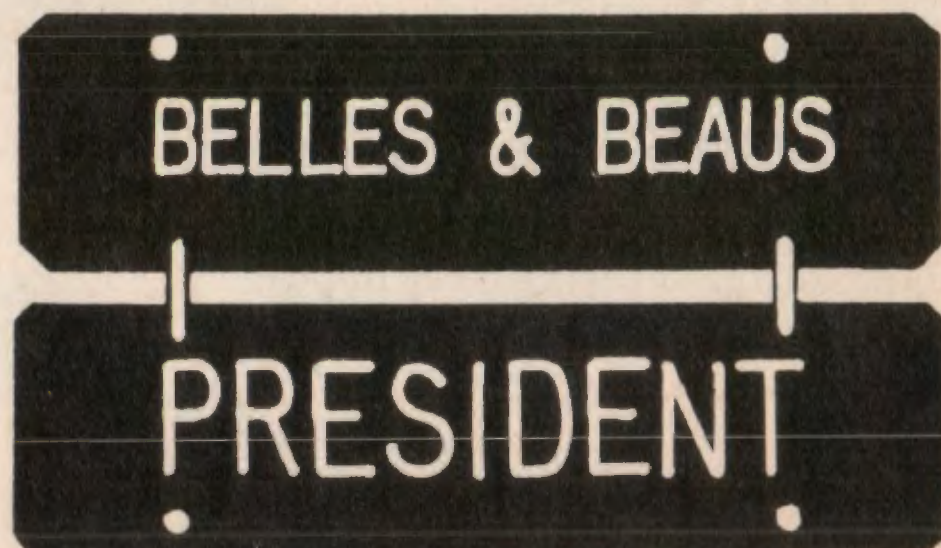


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BARS WITH HOLES & RINGS

(Maybe continued)

crossed R ft, repeat XIB L, XIF R (W sweeps around M with long gliding steps R,L,R,L) to end in CLOSED pos M's back to COH; Dip bwd twd COH, hold 1 ct, recover fwd R turning $\frac{1}{8}$ R to face diag twd wall and RLOD, hold 1 ct; Start L do a $\frac{3}{4}$ RF couple pivot in 3 steps end in SEMI-CLOSED pos facing LOD, brush R lightly fwd; M fwd R,L,R (W fwd L,R,L turning $\frac{1}{2}$ LF to CLOSED pos on last step) end in CLOSED pos M face LOD, hold 1 ct.

9-16 Repeat Action of Meas 1-8 end in SEMI-CLOSED pos facing LOD.

17-20 Fwd/Turn (to Rev Semi), Recover, Thru,—; Fwd/Turn (to Semi), Recover, Face (to Closed),—; M Across, 2, 3, (to Rev Semi),—; W Across, 2, 3 (to Semi),—;

In Semi-Closed pos step fwd LOD on L leave R toe back in place turn sharply on ball of ft $\frac{1}{2}$ RF (W LF) to end in Rev SEMI-CLOSED pos facing RLOD, recover fwd on extended R, step thru RLOD L, hold 1 ct; In Rev Semi-Closed pos step fwd RLOD on R leave L toe in place turn sharply on ball of ft $\frac{1}{2}$ LF (W RF) to end in Semi-Closed pos facing LOD, recover fwd on extended L, step thru LOD on R turning to face partner and wall in CLOSED pos, hold 1 ct; M start reaching step L XIF of W for a full RF turn in 3 steps to Rev Semi-Closed pos facing LOD (W fwd small step R, close L to R, reaching step R), hold 1 ct; M fwd small step R, close L to R, reaching step R (W start reaching step L XIF of M for full RF turn L,R,L to M's R side) as partners assume SEMI-CLOSED pos facing LOD, hold 1 ct.

21-24 Repeat Action of Meas 17-20, ending in SEMI-CLOSED pos facing LOD.

25-28 Fwd (W Roll Diag Across), 2, 3 (to L Open),—; Fwd (W Spot Turn), 2, 3 (to Semi),—; Fwd/Check (W to Banjo), Recover, Back,—; Back/Check (W to Semi), Recover, Face,—;

Giving W a firm lead with R hand and retaining lead hands joined M moves fwd LOD with short steps L,R,L (W steps diag fwd twd COH and LOD on R, step and turn on L for full LF turn diag XIF of M while prog LOD, steps thru twd LOD on R to end slightly ahead of M facing diag twd wall and LOD) end in L OPEN pos M facing LOD, hold 1 ct; Giving W a firm bwd lead with L hand M moves fwd LOD R,L,R (W steps twd wall on L XIF of M, steps R beside L for full RF spot turn, steps thru twd LOD on L) end in SEMI-CLOSED pos facing LOD, hold 1 ct; M fwd LOD L checking fwd movement (W fwd R turning $\frac{1}{2}$ sharply LF to BANJO) both leave extended ft in place, M recover back RLOD on R, step back L, hold 1 ct; M step back RLOD on R checking bwd movement (W fwd L turning

sharply $\frac{1}{2}$ RF to SEMI-CLOSED) both leave extended ft in place, M recover fwd L, step fwd R turning to face partner and wall in CLOSED pos, hold 1 ct.

29-32 Pivot, 2, 3 (to Semi), Brush; Fwd, 2, 3 (Pickup to Closed),—; Side, Touch, Side, Touch; Dip,—, Recover,—;

Start L do a full RF couple pivot in 3 steps end in SEMI-CLOSED pos facing LOD, brush R lightly fwd; M fwd R,L,R (W fwd L,R,L turning $\frac{1}{2}$ LF to CLOSED pos on last step), hold 1 ct; In Closed pos step swd twd COH on L, touch R to L, step swd twd wall at R, touch L to R; Dip back twd RLOD on L, hold 1 ct, recover fwd twd LOD on R, hold 1 ct.

DANCE GOES THRU TWICE

Ending: W Twirl,—, 2,—; Apart/Point and Acknowledge

M fwd LOD 2 slow steps L,R turning $\frac{1}{4}$ R to face partner and wall as W twirls RF under lead hands; Change hands step apart M's L leaving R extended in point and acknowledge.

SLOW WALTZ

DIANE

By Alvin and Mildred Boutillier, New Orleans, Louisiana

Record: Windsor 4706 (Record may be speeded slightly, if desired)

Position: Intro: Open-Facing, M's back to COH; Dance: Butterfly, M's back to COH

Footwork: Opposite, directions for M except as noted

Meas INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point,—; Together (to Butterfly), Point,—;

Wait 2 meas in Open-Facing pos: Bal apart, point M's R and W's L twd partner, hold 1 ct; Step fwd and swd together into BUTTERFLY pos on M's R and W's L, point his L and her R twd LOD, hold 1 ct.

DANCE

1-4 Waltz Away; (L) Spin (M Across) to Skirt Skaters; (R) Wheel, 2, 3; Face, Touch (to Butterfly),—;

From Butterfly pos waltz fwd LOD slightly away from partner; W does L spot spin $\frac{1}{2}$ as M moves across in front of her turning $\frac{1}{2}$ R into SKIRT SKATERS pos M facing RLOD on outside of circle; Do $\frac{1}{2}$ R (clockwise) wheel as a couple with M moving fwd around as W turns almost in place to end facing LOD still in Skirt Skaters pos; Releasing hand holds M steps fwd LOD on R turning $\frac{1}{4}$ R to face partner (W fwd L turning $\frac{1}{4}$ L) adjusting to BUTTERFLY pos M's back to COH, touch L, hold 1 ct.

5-8 (Vine) Side, Behind, Side; (Vine) Twirl, 2, 3 (to Butterfly); (L) Bal, 2, 3; (R) Bal, 2, 3;

In Butterfly pos starting Ms L vine swd

LOD (WXIB also); as M continues the 6 ct vine LOD W does RF twirl ending in BUTTERFLY pos M's back of COH; In Butterfly pos do swd waltz balance stepping swd LOD on L, close behind on R, in place L; Do swd waltz balance to R twd RLOD leading with M's R.

9-12 Waltz Away; (L) Spin (M Across) to Skirt Skaters; (R) Wheel, 2, 3; Face, Touch (to Butterfly),—;

Repeat action of meas 1-4.

13-16 (Vine) Side, Behind, Side; (Vine) Twirl, 2, 3 (to Butterfly); (L) Bal, 2, 3; (R) Bal, 2, 3 (to Semi);

Repeat action of meas 5-8 except end in SEMI-CLOSED pos facing LOD.

17-20 Fwd Waltz; Twinkle (LOD); Twinkle (RLOD); Fwd, Touch,—;

In Semi-Closed pos starting M's L waltz fwd LOD; Twinkle starting LOD with reaching step on M's R, turning in twd partner on L, close R as assume REV Semi-Closed pos facing RLOD with joined hands arched high; In Rev Semi-Closed pos twinkle twd RLOD turning to end in Semi-Closed pos facing LOD (Note that both twinkles are up and down LOD with both XIF); Step fwd LOD on M's R, touch L to R, hold 1 ct.

21-24 Fwd Waltz; Twinkle (LOD); Twinkle (RLOD); Fwd, Touch,—;

Repeat action of meas 17-20 ending in SEMI-CLOSED pos facing LOD.

25-28 Fwd Waltz; Step, Flare (to Banjo),—; Back/Face, Point Back,—; Back (to Semi), Lift,—;

In Semi-Closed pos starting M's do a fwd waltz; M steps fwd R as W steps fwd L, keeping L toe close to floor he flares his L ft in small arc out-around twd RLOD in 2 cts (as W Flares her R fwd twd LOD and around and in twd partner turning 1/2 L into BANJO pos W facing RLOD); M steps bwd L twd RLOD turning 1/4 R to face partner in momentary CLOSED pos, points R twd RLOD, hold (as W steps fwd on R twd RLOD turning 1/4 R into Closed pos, points L twd RLOD, hold 1 ct); Partners take wgt on extended pointed ft (M's R and W's L) turning into SEMI-CLOSED pos facing LOD, both lift slightly on ball of this foot, hold 1 ct.

29-32 Bwd Waltz (RLOD); Spin Manuv, 2, 3; (R) Turning Waltz; Twirl, 2, 3 (to Butterfly);

Still in Semi-Closed pos do 1 bwd waltz twd RLOD; As M turns 1/4 R in 3 steps to face RLOD the W does a full L spot turn into CLOSED pos M facing RLOD; Do standard R turning waltz down LOD; As W does spot RF twirl in 3 steps M adjusts into BUTTERFLY pos facing wall.

DANCE ROUTINE THRU TWICE

Ending: Second time thru meas 32 do Twirl, 2, Acknowledge with partners facing, M's back to COH and his R and W's L ft pointed.

CONTRA CORNER

THE TEMPEST

(Double Contra)

Suggested music: FD 1073

Six or eight couples in each line

1, 3, 5, etc. couples active, line up four between inactive couples

Down the center four in line

Turn as couples, come back to place

Balance four to the couple on the side

Circle four and spread out wide

Two ladies chain across the way

Chain 'em back and let's be gay

(optional addition)

Same two couples half promenade

Half right and left and line up four

SPIN TOP

By Allen Lloyd, El Monte, California

Four ladies chain

One and three do sa do to an ocean wave

Sides divide, do sa do to an ocean wave

Everybody rock forward and back

Spin the top, swing by the right

Gents star left three-quarters, girls advance a quarter

Meet your partner, box the gnat, pull by

Left allemande

EXPERIMENTAL DRILLS

Wayne Mayers of Fort Worth, Texas, is the originator of the Turn Thru movement used this month. Check the description on page 78 of this issue and then give Wayne's examples a try.

Heads go forward back with you

Pass thru, separate go round one

Line up four and have a little fun

Go forward eight and back you reel

Pass thru, now wheel and deal

Girls turn thru, watch 'em man

There's the corner, left allemande

Head two couples promenade

Half way round with your pretty little maid

Come down the center and swing thru

Then turn thru, separate go round one

Come into the middle and swing thru

Then turn thru and there's the corner

Allemande left

Ken Collins, of our Sets in Order staff, has worked up some examples of the Turn Thru movement. We thought you might like to try them.

Heads go forward and back with you

Turn thru, separate go around one

The line go forward come on back

Turn thru, then wheel and deal

Double pass thru

Centers in and cast off three-quarters round

Circle eight when you come down

Four ladies turn thru, separate

Around one into the middle turn thru

Split two go around one, pass one girl

Swing your own, promenade the world

One and three wheel around, cross trail

Then corners all left allemande

Head ladies chain across the track
 Head couples forward and come on back
 Square thru in the middle you do
 Count four hands to the outside two
 Turn thru with the outside two
 Left square thru three-quarters round
 Centers in and cast off three-quarters round
 Star thru when you come down
 First couple left and next go right
 Turn thru the first in sight
 On to the next swat the flea
 Change hands go right and left thru
 Cross trail thru, find the corner
 Left allemande

Heads go forward and then come back
 Right and left thru and turn your Sue
 Turn thru, cross trail around one
 Come in to the middle and turn thru
 Split two go round one make a line
 Pass thru the ends turn in
 Bo xthe gnat, pull by, left allemande

LOOPY LOOPS

By Hubert Brasseaux, Houston, Texas

All eight to the middle and back that way
 Two and four do a half sashay
 Heads pass thru, separate around one
 Make a line of four
 Up to the middle and back you scoot
 Pass thru and loop the loop
 Double pass thru, centers in, loop the loop
 Double pass thru, centers in, cast off
 three-quarters
 Up to the middle and back, go right and left thru
 Star thru and dive thru
 Square thru three-quarters man
 Do an allemande left

RUN

CENTER GIRLS #1

By Julius King, Lexington, Massachusetts

Heads you do the right and left thru
 Double swing thru go two by two
 Right, left, then right and left
 Girls (centers) run, wheel and deal
 Face those two and star thru
 Double swing thru the outside two
 Right and left, then right and left
 Girls (centers) run, wheel and deal
 Face those two and pass thru
 U turn back and square thru
 Three-quarters round, count 'em man
 Allemande left, go right and left grand

SWING ON A STAR

By Sam Grundman, Berkeley, California

Head ladies chain
 Head couples star thru
 Pass thru, swing star thru
 Wheel and spread
 Star thru, double pass thru
 Cloverleaf, center four
 Pass thru, swing star thru
 Wheel and spread
 Star thru, double pass thru
 Cloverleaf, center four
 Swing star thru
 Whirl away, left allemande

HOOSIER CORNER

By Gene Ballard, Tacoma, Washington

One and three cross trail thru
 Go around two and line up four
 Forward eight, back you do
 Forward again and star thru
 Center four square thru three-quarters round
 Split two round one and line up four
 All eight star thru, center four square thru
 three-quarters
 Centers in, cast off three-quarters round
 Star thru, center four half sashay
 Same four U turn back
 Left allemande

PRACTICE MAKES PERFECT

LET'S MAKE A DEAL

By Milton Lease, Palm Springs, California

Head couples right and left thru
 Star thru, swap around
 Right and left thru the outside two
 Star thru, swap around
 Bend the line, right and left thru
 Star thru, swap around
 Center couples right and left thru
 Star thru, swap around
 Separate go round just one
 Face those two right and left thru
 Star thru, swap around
 Lines face out, wheel and deal
 Center four right and left thru
 Star thru, left allemande

SINGING CALL *

ALICE BLUE GOWN

By Gaylon Shull, Dighton, Kansas

Record: Square L 121, Flip instrumental with
 Gaylon Shull

INTRO, BREAK and ENDING

Four little ladies promenade around you go
 Come back home and we'll all do sa do
 Join your hands circle there, walkin' around
 the square
 Allemande left the corner, weave around you go
 Weave in, weave out around the land
 Do sa do when you meet, then a left allemande
 Come back one and promenade
 You've got your own little maid
 That's your sweet little Alice Blue Gown
 FIGURE (Twice for heads, twice for sides)
 One and three go forward up and back
 Square thru three-quarters round the track
 (separate)
 Round one you're gonna go, do sa do in the
 middle you know
 Full around go right and left thru, turn the
 girl you know
 Square thru three-quarters round the ring
 (corner swing)
 Swing corner girl and promenade the ring
 Promenade her home, you'll want to be alone
 With your sweet little Alice Blue Gown
 TAG
 Swing her there
 Swing with your Alice Blue Gown

BITS AND PIECES

By George Sword, Hagerstown, Maryland
Head ladies chain, two and four right and left thru
One and three lead to the right and circle four
Head gents break to a line of four
Pass thru, wheel and deal, double pass thru
Everyone frontier whirl
Center four square thru three-quarters
Allemande left

For a change of pace, try the following submitted by Tom Tobin of Los Angeles, California. This is easy material for less experienced dancers.

SOME PROBLEM

Two and four a right and left thru, turn on around
Same two ladies chain across, turn the girl
Head ladies chain right, right, right
Then one and three, just you two
Up to the middle and back
Star thru, pass thru
Right and left thru with the outside two
Turn the girl, dive thru
Center four right and left thru
Turn 'em around and pass thru
Right and left thru with the outside two
Roll away, go right and left grand

FAST LOOK

Two and four a half sashay
Then one and three dance up to the middle and back, cross trail
Separate, go round one
Into the middle and pass thru
Split the outside round one, make a line of four
Forward up and back with you
Star thru, right and left thru
Turn 'em on around and dive thru
Center four a right and left thru
Turn on around and pass thru, left allemande

SUNDAZE

First and third up to the middle and back, cross trail
Separate go behind the sides and star thru
Two and four pass thru, then star thru
Go right and left thru across from you
Forward eight and back with you
Pass thru on to the next, star thru, left allemande

HAVE FUN

First and third up to the middle and back
Right and left thru and turn 'em on around
Same two star thru then pass thru
Right and left thru with the outside two
Then star thru, pass thru
On to the next a right and left thru
Turn 'em on around, star thru, left allemande

PLAY BOY

Two and four a half sashay, then one and three
Up to the middle and back, cross trail
Separate, go round one make a line of four
Forward eight and back with you, bend the line
Star thru, substitute
Pass thru, left allemande

SMOOTH JACK

All four ladies chain across, turn 'em on around
Then two and four a right and left thru
One and three up to the middle and back, star thru
Do a double pass thru, first couple left, next right
Pass thru on to the next, star thru, circle four
Head gents break to a line of four
Forward eight and back with you
Pass thru, on to the next and star thru
Left allemande

A LITTLE DIFFERENT

SWINGIN' CORNER

By Bob Kent, Warwick, Rhode Island
Head ladies chain to the right
Head couples right and left thru
Turn on around and double swing thru
Side couples promenade three-quarters
Wheel in and face the line
Same two frontier whirl
Everybody change hands, left allemande

SINGING CALL*

CHAINING THE OCEAN

By Tommy Cavanagh, London, England
Record: Sets in Order 157, Flip instrumental with Tommy Cavanagh

OPENER, BREAK and CLOSER

*Head couples promenade, go halfway round the ring

Sides a right and left thru, you turn that girl and then

Allemande left the corner, your partner box the gnat

Pull her by, left allemande, promenade your partner Jack

You promenade your lady, take her home and swing

All four couples ready when I begin to sing

*(For middle break substitute — Side couples promenade go halfway round the ring, heads a right and left thru)

FIGURE

Balance up and back, everybody chain

Head men go right and turn a new girl

Then balance once again

It's everybody chain, head gents go right again, turn a new girl

The corner swing and then left allemande

Come back and promenade her, walk her round the ring

*Everybody ready when I begin to sing

*Second time thru figure substitute — The side two couples ready

*Fourth time thru figure substitute — the head two couples ready

TAG

Bow to your partner, corners all

That'll do yer, that's all

Note: Try the old traditional Life on the Ocean Wave with this record for beginners' groups or one night stands.

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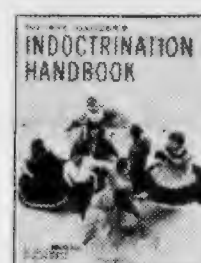
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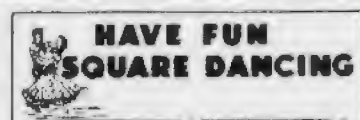
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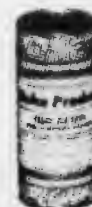


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(Letters, continued from page 3)

Miami so we can't really judge on five of them. We thought the panels this year were wonderful! It's always so much fun meeting and visiting with friends we see only at the National. Every square dancer should go to one National!

Johnny Johnston
Manhattan, Kansas

Dear Editor:

Your July cover poster is great! When these posters are available from the printer, send me two dozen!

Bill Jonas
Belmont, Calif.

Thanks, Bill, for the kind words. Copies of the two-color poster are being shipped out just as fast as we can fill the orders. We hope they'll help to bring in a bumper crop this fall. Editor

Dear Editor:

Just a note to say hi and to thank you for the article on my radio programme, which appeared in SIO. You know, it occurred to me after I had written to you that I didn't mention the name of the show. Well, just for the record, the programme is called—Square Dancing is Fun . . . Although I am leaving Germany

—repatriating back to Canada, the radio show will continue to emanate from CFN-Z every Saturday night from 7:30 to 8:00 PM and my good friend and fellow Wagon Wheeler, Cpl. Jack Sully, will be taking over the show.

Cpl. Ray Tomblin
Ottawa, Ont., Canada

Dear Editor:

The Knoxville Square Dance Association has aroused a great deal of interest in this area in square dancing. We are running a short program twice a day on WIVK about square dancing and coming events in the area . . .

Mayme W. Harris
Continuity Dept., Station WIVK
Knoxville, Tenn.

Dear Editor:

We just finished our 2nd Annual College of Square and Round Dancing and your publications were a big hit, including the many handbooks which I had available to the students. At a recent EAASDC (European Assn. of American Square Dance Clubs) meeting, the Indoc-trination Handbook received many accolades as the easiest and best way to provide the initial orientation for new dancers without a lengthy talk session. We in Europe continue



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John Kaltenthaler
Heidelberg, Germany

Dear Editor:

On behalf of the members of the Two Hearts as One Club, I would like to express my thanks for your generous donation of complimentary copies of Sets in Order for our recent graduates.

May I compliment you on the June book. With the many fine articles, as always, the incorporation of the handbook, Basic Movements of Square Dancing, makes this particular issue especially appropriate as an introduction to your magazine for our newest club members.

I feel sure each graduate will be very pleased with his copy and know they will all refer to the handbook often and that it will help build up their confidence in the knowledge that they can do the same basic dancing as is done wherever Western square dancing is featured.

Mrs. Edna LeBlanc
Gardner, Mass.

Dear Editor:

... I was more than pleased with the article on Basic Movements of Square Dancing in the

June issue of Sets in Order. We are preparing fall classes and I think it would be a very good idea to give each class member or beginner a handbook on the Basic Movements. We would like to make this a routine with every class.

We have a Traveling Boomerang Friendship Banner that has been traveling around the country and the last two places it has been were Florida and New Jersey. Somewhere along the line the rules have been lost and we haven't been notified as to the whereabouts of the banner. We hope you can help us. The colors are yellow and blue for the boomerang design on white with blue edging and blue letters made of professional banner material. Anyone who knows the whereabouts of the banner is invited to write me. I'm looking forward to favorable results of this request.

Dom Knox
Steep Hill Rd.
Weston, Conn. 06883

Dear Editor:

... I've meant for a long time to thank you all for the standard of English that is maintained in Sets in Order. There's so much sloppy writing in both the editorial and the advertising columns of today's news and periodical

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press that it is refreshing to have one paper that is *edited*.

Clarence Metcalf
Sharon, Mass.

Dear Editor:

We have just read in our local newspaper that both Country Hoedown and Red River Jamboree (TV shows) are being dropped this year. This is in itself bad enough because I am sure that many of us have enjoyed watching these shows. Both Joe Johansson and Johnny Davidson have been doing a good job of pre-

sending Western Square Dancing to the Canadian public.

But — what are these shows being replaced with? The new show from Toronto will be the Tommy Hunter Show, with square dancing one week in three. I don't know what the Winnipeg show will be but we *can* let our views be known. If you have enjoyed the square dancing on Canadian TV then the magic word is *letters*. If enough dancers would write to the C.B.C., Box 500, Toronto, Ontario and let their wants be known, there are sure to be good results.

Meg Simkins

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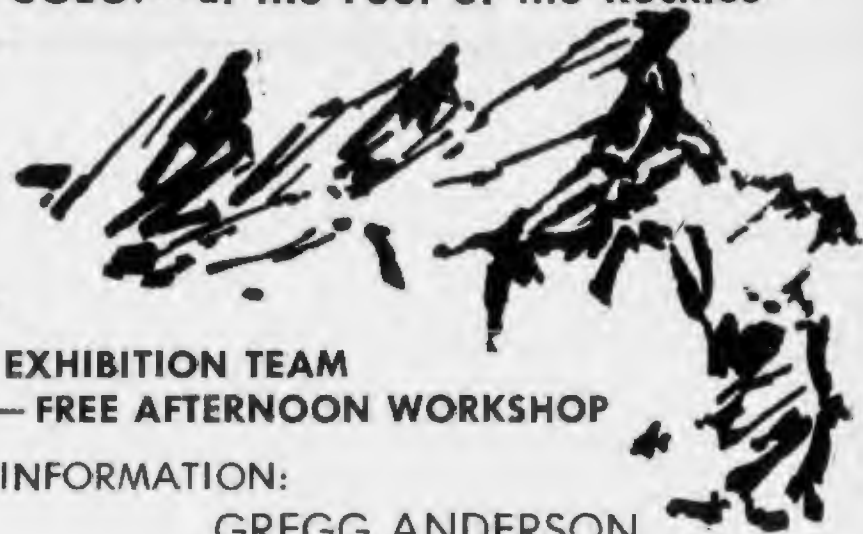
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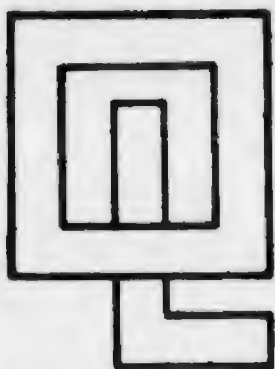
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lack curiosity. They couldn't care less about what goes on outside of their own local club, and this is their inherent right. On the other hand, it is important that the less curious dancers be reached by some form of communication—thus the necessity of the Club Newsletter.

... A Club Newsletter can be very influential in maintaining interest. Some sort of a reference regarding the club program is needed because most people pay very little attention to announcements at a dance or club meeting.

The Newsletter fosters a personal touch between the club as a whole and the individual dancer, a mighty important function...

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Officers of the North Texas Square Dance Assn. cooked up an idea which they take pleasure in sharing as it might well be a winner all around. They worked out an agreement with the Goodwill Industries in Fort Worth and Dallas to hold a big dance with the Goodwill sponsoring all media publicity, the association supplying the hall, callers volunteering

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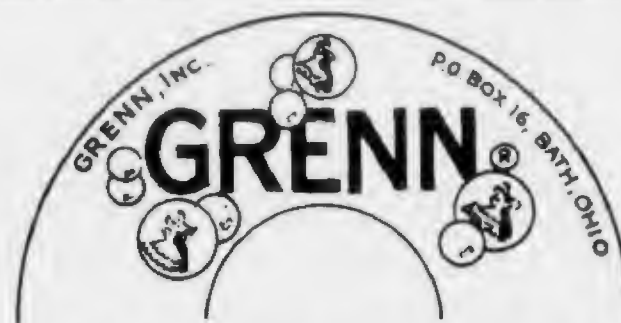
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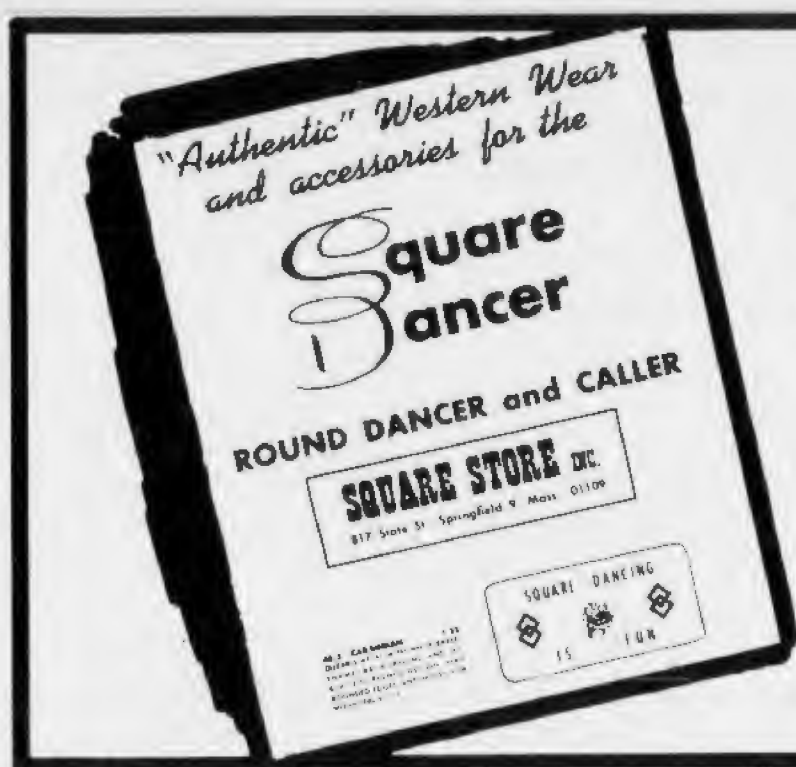
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their services and admission by a bag of useable clothing. The same method might be applied to beginner classes, etc. and benefit everyone all along the line.

ROUNDS OF THE MONTH

Last June there was some accord in picking round dances of the month in various areas. Washington, D.C. chose Linda Two-Step as their "Easy" dance and so did the Chicagoland RDL and the Denver Council. Goldie's Waltz was the selection of the Southern California RDTA (for square dancers); the Mid-Atlantic

Square Dancers and the Michigan Square Dance Callers also chose it. From these two the choices went like this: D.C. chose How About That and Spanish Town as Intermediate and Advanced rounds; the Florida RD Council took Sly Old Two-Step; the San Diego RDI in California chose Velvet Glove and Springtime. The Northern California RDTA picked Are You Lonesome; the Square Dance Federation of Oregon, How About That. S'il Vous Plait was the choice of the Michigan RDTA and the Memphis RDTA liked San Juan. The Central



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I dance with such fine style and grace
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The Caller watches me with ease
Because he knows I'm here to please.
I never miss; I never goof;
Just watch and you will see the proof.
But if somebody else breaks down
Please watch because I wear a frown.
So if you're dancing in my square,
Be sure to listen and beware.
I'll scratch and punch and pinch you, too.
Now this is fun — I'm asking you?
So let's all try with all our might
To make our club's a real good night.
Now please don't think that I mean you
But if it fits, put on the shoe.
This isn't meant to be a pun
'Cause dancing can be such good fun.*

1966 NATIONAL CONVENTION

The 15th National Square Dance Convention will be held in Indianapolis, Ind. on June 16-18, 1966. Philadelphia will be the site of the 1967 National on June 29-July 1 and the following year, 1968, Omaha plans its National for June 20-22. At the request of square dance institute sponsors, the Convention was this year awarded 3 years in advance, thus making it possible to coordinate institutes with the National Conventions.

Al and Blossom Selmier, 5650 Pleasant Run Parkway, Indianapolis, are General Chairmen

of the 1966 Convention.

11,194 dancers attended the 14th National Convention in Dallas last June, with all 50 states represented. This total was more than twice the number of dancers who attended the 3rd National Convention in Dallas in 1954. About 6000 registrants were from Texas; some 4000 from outside the state.

FRED HONERKAMP

Fred Honerkamp, publisher of the National Dancers Service Directory, passed away on May 18 after being a semi-invalid for the past three years. He and his wife, Joyce, had been square dancing since 1948 and were charter members of the Square Dance Federation in St. Louis, Mo. He was active in many other phases of the activity, including work at the National Folk Dance Camp, and with Sarah Gertrude Knott on the National Folk Festival. In 1953, along with three other couples, Fred and his wife started the National Dancers Service Directory which listed dance contacts throughout the United States and Canada and in several foreign countries. In later years Fred and Joyce did the directory work alone. The directory will be discontinued at this point, but dancers throughout the world have reason to be grateful to Fred for his industry in presenting this service.

JO PETERS

Jo Peters of Toledo, Ohio, was so full of bounce, energy and ideas to make square dancing live and grow that it is difficult to realize her passing on May 16, 1965. She invested much time and thought in the Promenade Magazine, of which she was Editor; set up jamborees to promote the magazine; worked much with new dancers; established a popular local convention. She and her husband, Pete, started a number of square dance clubs in their
(Please turn to page 62)

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The CALLER OF THE MONTH



Jamie Newton — Marietta, Ga.

THEY SAY the Atlanta Journal "Covers Dixie Like the Dew" and when it comes to travelling around in the interests of square dancing, Jamie Newton does the same thing. If it is 3 miles or 75, Jamie will drive to teach and call for square dancers.

He is one of the few remaining callers who has the pioneer spirit of square dancing. He is never happier than when teaching classes and introducing square dancing to new areas. Remuneration for his services is nowhere nearly as important as being able to imbue the new dancers with his exuberant joy of living — and dancing.

Jamie is an elder in his church and is quite active in church work. He believes in and lives by the Golden Rule.

It was 1950 when Jamie first learned to square dance. He started playing 'around with calling and then took to one-night stands, becoming a topnotcher in this particular field. Pretty soon he was involved in all phases of calling and has been on the staffs of the Fontana Fun Fest, the Rock Eagle Camp and the FFA Camp at Covington, Ga. He calls for 6 clubs in the Atlanta area.

Jamie lives in Marietta with his taw, Myra, and his son, "Jug Haid." Since "Jug" is enter-

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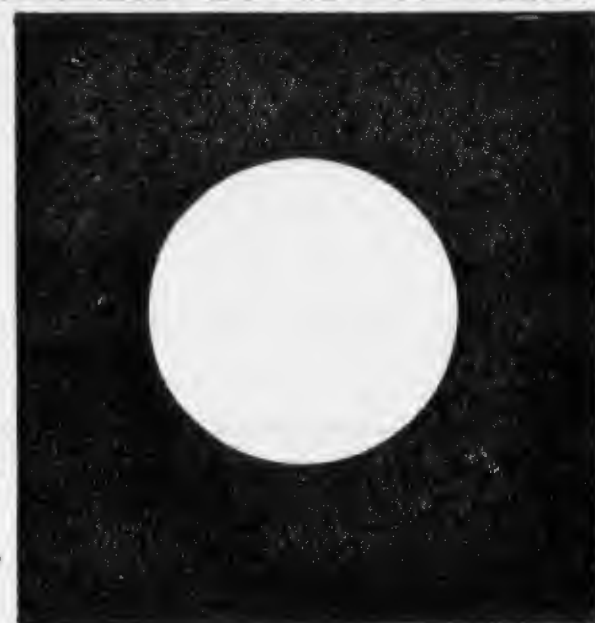
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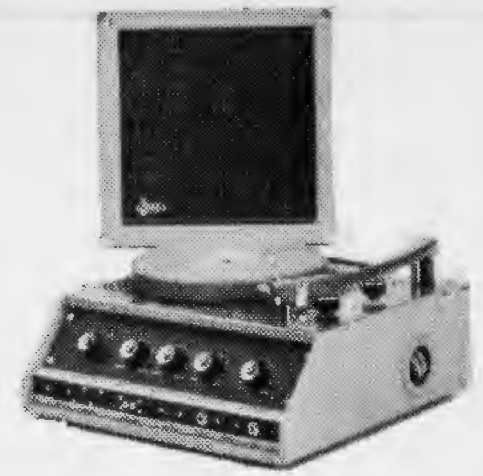




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ing a ministerial school this fall, it might be that we'll all have to drop his nick name. Jamie is the Co. part of Newton and Co., specialists in the heating and air-conditioning business.

It is refreshing just to be with a humble guy like Jamie, a "Clown Prince" of callers, but respected by his associates and genuinely devoted to his square dancing hobby.—*Helen Pate*

(Date Book, continued from page 5)

Sept. 25—5th Mid-Central States Conv. & Nite Owl Dance, Civic Audit., Omaha, Nebr.

Sept. 26—Dudes 'n' Dolls Guest Caller Dance Bldg. "X", nr. Ravenswood, W. Va.

Sept. 26—Mid Western States at Worlds Fair Long Island, N.Y.

Sept. 28—Shoreliners Guest Caller Dance Jr. H.S., Guilford, Conn.

(Viewpoint, continued from page 30)
 tip of squares comes up.

The whole point of this thesis is not to speak in condemnation of any one interest or practice but to try to point out how we who are all deeply involved in the modern square and

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round dance movement have too much at stake and in common to allow any degree of schism to interfere with our pulling together. We could all work together more in bringing a lot more people to realize the enjoyments of square and round dancing. Few outsiders realize or appreciate how much more highly refined this modern dancing has become since the "old-fashioned barn dance." By the same token its disciplines discourage anything like a mass ingress into the movement.

Discipline or not, round and square dancing

are irrevocably joined together today. The sociability and the esthetic values must be in balance for this superior type of activity to continue to attract in increasing number the square dancers of today and tomorrow.

(Continued from page 58)

town and were handling publicity for the Annual Buckeye Convention next spring. In Promenade Magazine in a tribute to Jo, Lil May writes, "We are trying to pick up the pieces, keep her ideas alive and to remember the high standards she set forth in everything she did."



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Park and Mary Bagley — Seattle, Wash.

IT WAS IN 1951 when Park Bagley said to his wife Mary, "I'll go once," when she expressed a desire to attend the P.T.A.- sponsored local square dance classes. The typical reluctant husband, Park wasn't informed until the 5th lesson, when he was completely won over, that the class was for 20 lessons. By that time Mary decided he was safely caught.

After a couple of years, both Mary and Park started calling, taking lessons from Robby Robertson. They got into round dance teaching quite by accident when friends said they were going to give up dancing unless they had someone to help them keep up with the rounds. The teaching began with seven couples in a basement recreation room. Soon they needed a small hall, then a larger one and for the past few years they've been teaching at the Aqua Barn in Seattle.

The Bagleys now run two basic round dance classes per year, one in the fall; one in the spring. They also have an intermediate class, Bagleys Rounders and an experienced club called, of all things, Bagleys Bunglers. The Bagleys had nothing to do with this name but



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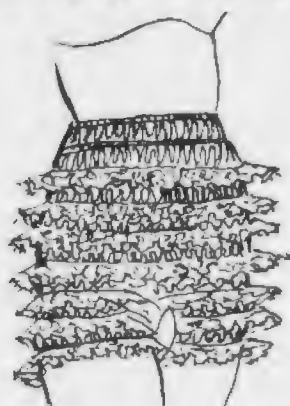
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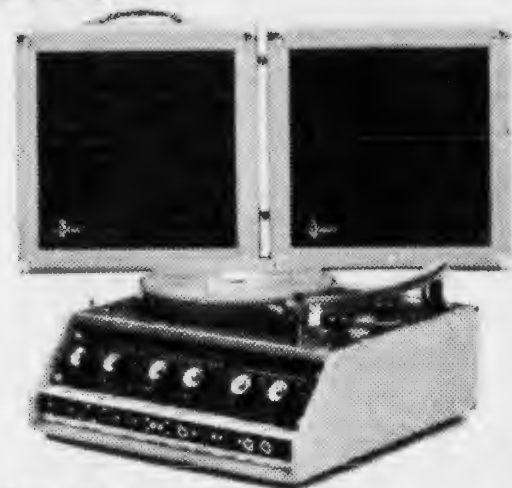


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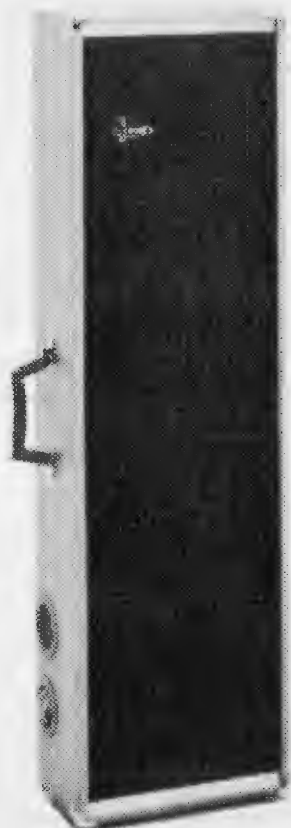
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BLOWIN' IN THE WIND — Bogan 1135

Key: C **Tempo:** 131 **Range:** High HA
Caller: Cal Lambert **Low LC**

Music: Western 2/4 — Piano, Banjo, Drums, Accordion, Bass

Synopsis: (Break) Circle left — 4 ladies roll away — swing — promenade — heads wheel around — square thru — pull by partner — allemande — swing — promenade — swing. (Figure) Heads right and left thru full turn around — separate behind sides — double pass thru — frontier whirl — centers square thru $\frac{3}{4}$ — allemande — do sa do — swing corner — promenade — swing.

Comment: A good tune, adequate music, and conventional dance patterns. Rating: ☆+

SUPER CAL — Blue Star 1760

Key: A flat **Tempo:** 129 **Range:** High HB
Caller: Sal Fanara **Low LC**

Music: Western 2/4 — Piano, Banjo, Drums, Bass, Accordion.

Synopsis: (Break) Four ladies chain — roll away — circle — allemande, allemande thar — shoot star full around — do sa do — swing partner — promenade. (Figure) Heads lead right, circle to a line — pass thru — wheel and deal — star thru — two ladies chain — cross trail — allemande — do sa do — swing corner — promenade.

Comment: Tune is Super-Cali-Fragil-Istic Expi-alidocious and this will scare off some callers but it is a gimmick tune and many will like it. Acceptable music and standard dance patterns. Rating: ☆☆

IF YOU THINK YOU FEEL LONESOME —

Mac Gregor 1075

Key: F **Tempo:** 125 **Range:** High HB
Caller: Chuck Raley **Low LC**

Music: Western 2/4 — Guitar, Accordion, Banjo, Piano, Bass, Drums

Synopsis: (Break) Do sa do — see saw — circle — allemande — forward two — turn back one, box gnat — right and left grand — do sa do — promenade. (Figure) Ladies chain $\frac{3}{4}$ — heads promenade halfway — sides star thru, substitute — square thru $\frac{3}{4}$ — allemande — weave



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— do sa do — promenade.

Comment: Typical Mac Gregor music, a tune that offers good swing and interesting lyrics. Dance patterns are well written and have good meter.

Rating: ☆☆+

LONESOME 7-7203 — Top 25104

Key: C **Tempo:** 130 **Range:** High HD
Caller: Don Zents **Low LC**

Music: Western 2/4 — Banjo, Accordion, Piano, Bass

Synopsis: (Break) Circle — walk around corner — see saw — gents star right, once around — left hand around partner — corner box gnat, pull by — promenade — swing. (Figure) Heads square thru — swing thru — centers run — wheel and deal — circle half, dive thru — square thru $\frac{3}{4}$ — allemande, pass one — swing next, promenade — swing.

Comment: The music is well played but the melody is quite repetitive. The dance patterns are contemporary and have standard timing. The word meter needs some adjustment but is easy to master. Rating: ☆☆

ALICE BLUE GOWN — Square L 121*

Key: B flat **Tempo:** 126 **Range:** High HD
Caller: Gaylon Shull **Low LB**

Music: Western 2/4 — Guitar, Violins, Drums, Bass, Piano

Synopsis: Complete call printed in Workshop.

Comment: An old familiar tune and an excellent recording. The melody has a slightly wider voice range than most tunes but good singers will have no difficulty. Conventional dance patterns are used but callers will have to make a few word adjustments to fit lyrics to music. Rating: ☆☆+

LIVIN', LOVIN', LAUGHIN' — Hi-Hat 321

Key: C **Tempo:** 128 **Range:** High HC
Caller: Lee McCormack **Low LC**

Music: Western 2/4 — Trumpet, Guitar, Vibes, Banjo, Drums, Bass, Piano

Synopsis: (Break) Heads promenade halfway — lead right, circle to a line — roll half sashay — pass thru, turn back — circle — allemande — grand right and left — promenade. (Figure) Heads star thru — do sa do — box gnat — right hand star — allemande — weave — do sa do —

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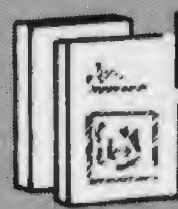
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swing corner — allemande — promenade.

Comment: A good square dance tune and excellent music played at a lively pace. The dance patterns are conventional and have good timing and meter. Rating: ☆☆☆

CHAINING THE OCEAN — Sets in Order 157*

Key: E flat **Tempo:** 128 **Range:** High HC
Caller: Tommy Cavanagh **Low LB**

Music: Western 6/8 — Guitar, Flute, Piano, Celeste, Drums, Bass

Synopsis: Complete call printed in Workshop

Comment: A brand new dance pattern to a classic square dance tune "Life on the Ocean Wave." The music is in 6/8 time with extra heavy bass beat which offers a sound that is different.

Rating: ☆☆☆

NOBODY'S BUSINESS BUT OUR OWN —

Bogan 1187

Key: C **Tempo:** 130 **Range:** High HC
Caller: Ham Wolfram **Low LC**

Music: Western 2/4 — Violins, Guitar, Drums, Bass, Piano, Clarinet

Synopsis: (Break) Allemande left to a thar star — shoot star full around — gents star right — allemande — weave — right hand round partner — allemande — promenade — swing. (Figure) — Heads right and left thru — star thru — pass thru — right and left thru — dive thru — square thru 3/4 — allemande — weave — box gnat — pull by, swing corner — promenade.

Comment: An acceptable tune and music. The

dance patterns are interesting and have good timing but word meter and lyrics could be better. Rating: ☆

HAWAIIAN TATTOO — Grenn 12075

Key: C **Tempo:** 132 **Range:** High HC
Caller: Ron Schneider **Low LC**

Music: Standard 2/4 — Steel Guitar, Piano, Banjo, Bass

Synopsis: (Break) Allemande — weave by one — left hand round right hand lady — right hand around partner — men promenade, once around — catch all eight — four ladies chain — star back and promenade — swing. (Figure) Four ladies chain 3/4 — heads square thru — sides divide, star thru — heads Calif. twirl — circle — allemande — grand right and left — promenade — swing.

Comment: Music is well played in a good Hawaiian style. The conventional patterns have normal timing. The word meter and rhyming could be better but dancers will enjoy dancing the routines and callers will have no difficulty learning it. Rating: ☆☆

LITTLE OLD LOG CABIN — Windsor 4844*

Key: C **Tempo:** 132 **Range:** High HA
Caller: Al Brundage **Low LC**

Music: Western 2/4 — Guitar, Piano, Bass, Drums, Rhythm Guitar

Synopsis: Complete call printed in Workshop

Comment: An excellent square dance tune recorded in a slightly lower than average voice



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range. The music is good and the dance patterns are close timed and fast moving. Word meter is very good. Rating: ☆☆☆

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**Key: C Tempo: 127 Range: High HC
Caller: Bob Van Antwerp Low LC**

Music: Western 2/4 — Guitar, Accordion, Banjo, Piano, Drums, Bass

Synopsis: (Break) Allemande — weave — partner right hand swing — turn corner by left — ladies chain — circle — allemande — pass one, promenade. (Figure) Ladies chain across — promenade half way — heads square thru — 8 chain 4 — swing corner — allemande — promenade.

Comment: Music is lively and danceable. The dance patterns are just a bit different. Lyrics are interesting. Tune is a little repetitious.

Rating: ☆☆☆

BYE BYE BLUE EYES — Longhorn 148

**Key: C Tempo: 125 Range: High HC
Caller: Ken Golden Low LC**

Music: Standard 2/4 — Clarinet, Banjo, Piano, Vibes, Drums, Bass, Violin, Trumpet, Guitar

Synopsis: (Break) Four ladies chain — heads roll half sashay — box gnat — square thru — face sides, so sa do — right and left thru — allemande — promenade. (Figure) Heads half square thru — right and left thru — dive thru — star thru — pass thru — round one to middle and square thru 3/4 — allemande left — allemande right — swing — promenade.

Comment: Excellent music and a good tune. The tempo is quite slow and many callers will

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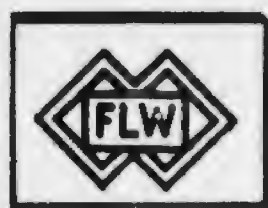
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Rating: ☆☆

I GOT MINE — Mac Gregor 1074*

Key: F Tempo: 127 Range: High HB
Caller: Bill Ball Low LE

Music: Western 2/4 — Accordion, Guitar, Drums,
Piano, Celeste, Banjo, Bass

Synopsis: Complete call printed in Workshop

Comment: A lively tune and fast moving but
easy figures. Call is well metered. Lyrics are
interesting and music is good. Tune has a very
easy voice range. Rating: ☆☆☆

IDAHO — Bogan 1186

Key: F Tempo: 128 Range: High HC
Caller: Bob Wickers Low LD

Music: Western 2/4 — Accordion, Piano, Guitar,
Drums, Bass

Synopsis: (Break) Circle left — walk around cor-
ner — see saw partner — gents star right —
allemande corner — do sa do — bow and
weave — promenade. (Figure) Heads lead
right circle four — line of four pass thru —
wheel and deal — centers do sa do — ocean
wave — swing thru — box gnat, pull by —
allemande — pass one — swing next, prom-
enade.

Comment: A ballad type tune that depends on
the caller to provide the drive. The music is
danceable, the contemporary patterns have
good timing but the meter is quite wordy
in places. Rating: ☆+

DRIFTWOOD ON THE RIVER — Windsor 4843

Key: E flat Tempo: 130 Range: High HC
Caller: John Roth Low LB

Music: Western 2/4 — Guitar, Piano, Steel Guitar,
Drums, Bass

Synopsis: (Break) Roll half sashay — circle — roll
away, grand right and left — promenade —
heads wheel around — star thru — dive thru —
pass thru — star thru — cross trail — allemande
— promenade. (Figure) Heads roll half sashay
— star thru — circle half — dive thru — pass
thru — circle half — star thru — pass thru on
to the next — star thru — cross trail, U turn
back — swing corner — promenade.

Comment: A lively tune and a good quality re-
cording. Dance patterns are fast moving and
close timed. Word meter is good. Rating: ☆☆☆

THE VILLAGE IDIOT — Mac Gregor 1073

Key: E flat Tempo: 126 Range: High HC
Caller: Don Stewart Low LA

Music: Western 2/4 — Accordion, Guitar, Banjo,
Piano, Drums, Bass

Synopsis: (Break) Do sa do — see saw — circle —
allemande to a thar star — shoot star — weave
by one, box gnat — change hands allemande —
promenade — swing. (Figure) Head ladies
chain — heads do sa do, ocean wave — swing
star thru — right and left thru — dive thru, pass
thru — swing corner — allemande — prom-
enade — swing.

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Comment: Tune has nice swing and the music is typical of Mac Gregor. The conventional dance patterns move smoothly and the lyrics need little adjustment. Rating: ☆☆

HOEDOWNS

BOYNE HIGHLANDS STOMP — Blue Star 1767
Key: D Tempo: 130

Music: The Texans — Banjo, Violins, Accordion, Drums, Piano, Bass

RUBBER DOLLY — Flip side to above
Key: D Tempo: 130

Music: The Texans — Banjo, Violins, Accordion, Drums, Piano, Bass

Comment: Traditional hoedowns in the style typical of this label. Rating: ☆☆

ROUND DANCES

OH BOY! — Belco 214

Music: Belco Rhythm Boys — Guitar, Clarinet, Banjo, Piano, Vibes, Drums, Bass

Choreographers: Vaughn and Jean Parrish

Comment: Lively music, a good tune and excellent recording quality. Dance pattern is easy and has several repeated sections.

BLUE SKIRT WALTZ — Flip side to the above

Music: Belco Rhythm Boys — Piano, Guitar, Vibes, Violin, Bass, Drums

Choreographers: Paul and Edwina Gravette

Comment: Music is light and at a Viennese waltz tempo. Eight measures are repeated. A "Tamura" change of sides is used.

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LA PALOMA — Ard 1101

Music: Bel-Aires — Accordion, Bass, Organ, Drums, Saxophone

Choreographers: Buck and Larry Hitt

Comment: A waltz for experienced dancers to music that is quite danceable although played by a small group. Several sections are repeated

PASS ME BY — Flip side to the above

Music: The Naturals — Drums, Saxophone, Guitar, Bass

Choreographers: John and Bunny Murray

Comment: An easy two-step in 6/8 rhythm. The music is acceptable and is played by a small group.

ALABAMA WALTZ — Grenn 14074

Music: Al Russ — Trumpet, Clarinet, Piano, Guitar, Drums, Bass, Saxophones

Choreographers: Bob and Helen Smithwick

Comment: A smooth, well played waltz number and a good tune. The routine is not difficult and has 12 measures repeating. Routine goes thru three times.

D'LOVELY — Flip side to the above

Music: Al Russ — Trumpet, Clarinets, Piano, Guitar, Bass, Drums

Choreographers: Phyl and Frank Lehnert

Comment: A good tune and recorded with good bounce. The routine is not difficult though not for the novice. Twelve measures are repeated.

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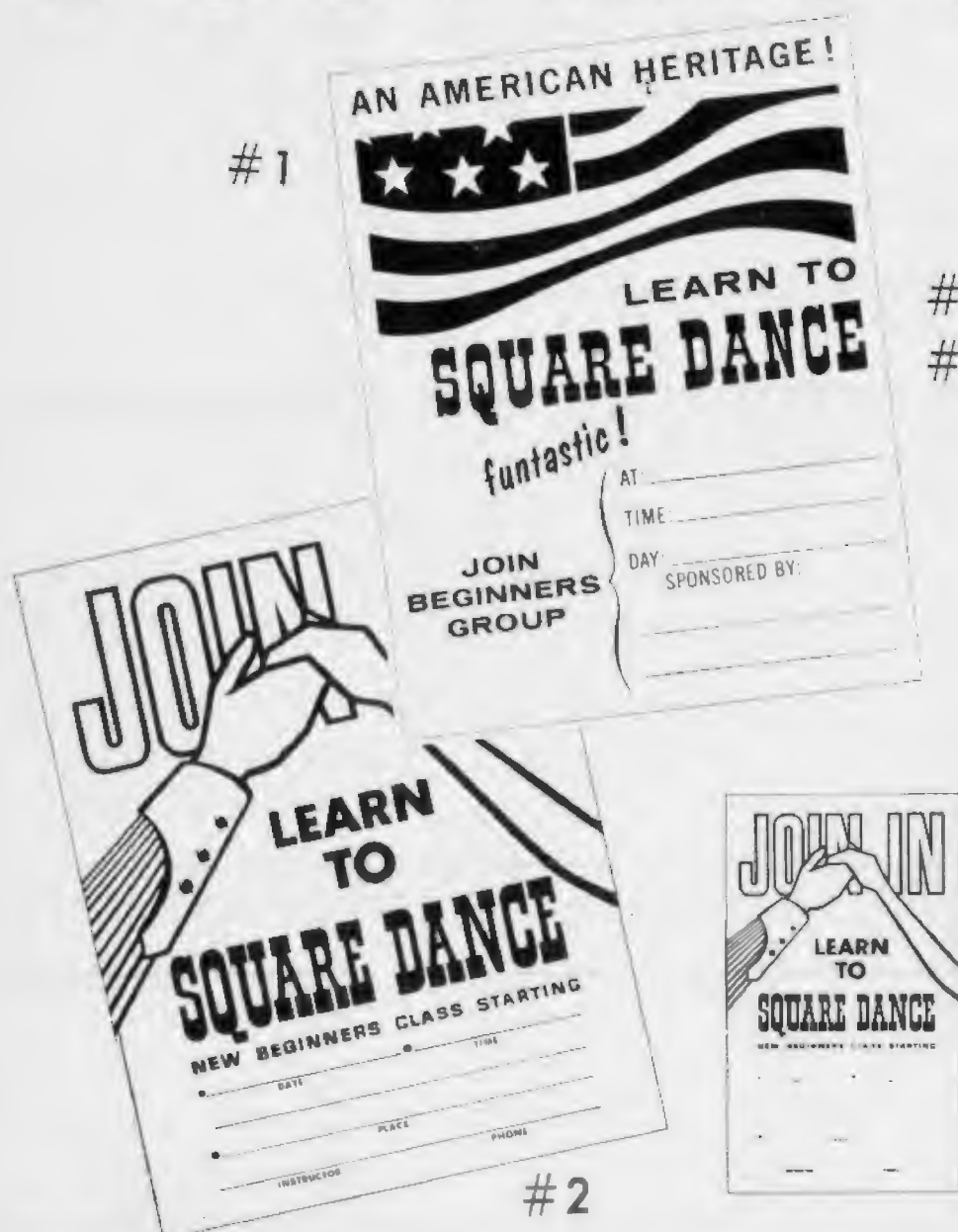
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YOUNG AT HEART — Hi-Hat 818

Music: Alex Johnson — Flutes, Guitar, Piano, Rhythm Devices, Drums, Bass

Choreographers: Ivan and Kay Decker

Comment: A two-step in fast rhumba rhythm. The music has a strong Latin flavor and is well played. The routine has repeats of every part and goes thru 2½ times.

JOHNNY-O-POLKA — Flip side to the above

Music: Gene Garf — Saxaphones, Clarinets, Flutes, Piano, Accordion, Guitar, Bass, Drums

Choreographers: Ron and Mickey Hanson

Comment: A light fast moving two-step with a Polka flavor. Very easy routine with all parts repeating. Excellent music to the tune "Oh Johnny, Oh".

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EXPERIMENTAL LAB



A *basic* is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a *basic*, a movement must prove its ability to withstand the test of time through continued usage.

UTURN BACK; or pass thru, U turn back, pass thru; or whirlaway with a half sashay, square thru three quarters round, etc. These are just a few of the equivalent movements in the experiment we are featuring this month.

TURN THRU

by Wayne Mayers, Fort Worth, Texas

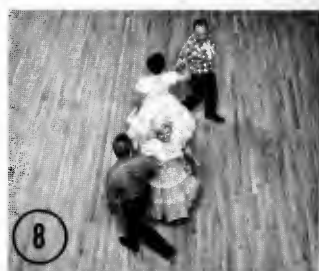
Two facing dancers simply turn their opposite by a right forearm half way around, release the arm grip and move a step forward to end back to back with the person they formerly faced.

Taking this in its simplest form, two facing dancers (1) step forward and take a right handhold (2) — a pigeon wing hold is used here — then start turning clockwise (3). They continue the forward motion (4) until they have looped 180°, at which time they release handholds and take a step forward (5).

Looking at this as a two couple movement let's start with two facing couples (6). Stepping forward, dancers take right handholds with their opposite (7) and begin their turns (8) until they have moved completely around the other person (9). Upon the completion of the turn, they release handholds and step forward (10) to finish with their back to the person they formerly faced.

For some drills using Turn Thru, see page 45 of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.





"ENJOY YOURSELF"

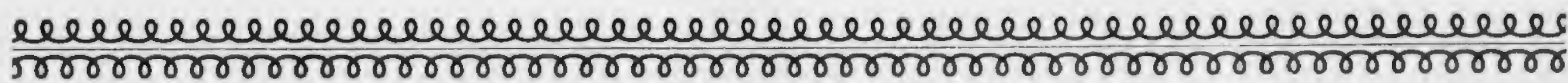
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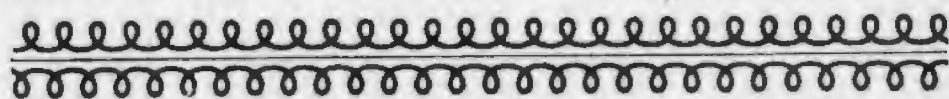
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- 4706 — "Diane"/"Rhumba Rehan"
- 4705 — "Cre'ole Capers"/"Turn Around Mixer"
- 4704 — "Swingin' Along"/"Memory Waltz"

Latest Squares To Enjoy.

- 4845 — "Tenderfoot" — by Bruce Johnson
- 4844 — "Little Old Log Cabin In The Lane" — by Al Brundage
- 4843 — "Driftwood On The River" — by Johnnie Roth



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